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Dissertation presented for the degree of Doctor of Philosophy in
the University of Durham (Faculty of Arts, Department of Music)

The Litany in Seventeenth-Century Italy

by

David Anthony Blazey

The Graduate Society,
Durham, October 1990

Volume II

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25 JUN 1991

Part IV

Musical Examples

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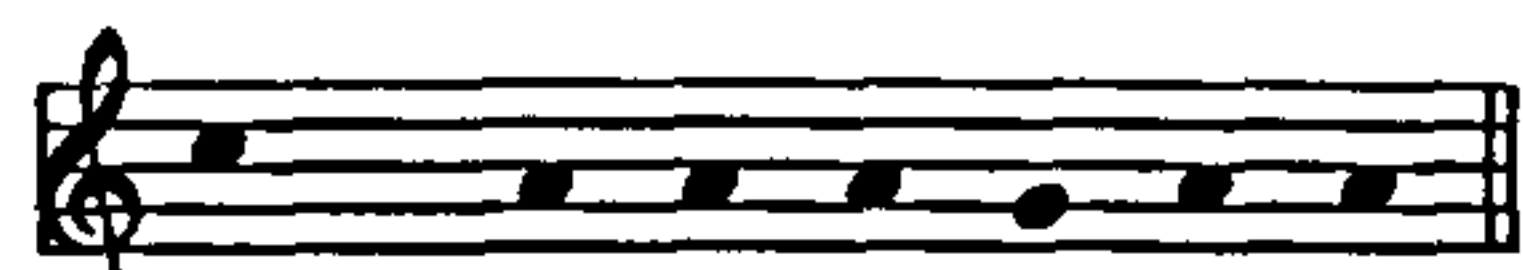
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Introduction

With the exception of the brief extracts illustrating the last section of Chapter 4, nearly all of the litanies in this volume are presented as complete transcriptions: few of them are short works, and for this reason the volume is a bulky one. All but one have never appeared in modern edition. The exception is the setting by Monteverdi, the edition of which by Malipiero is defective in several respects. If any justification is needed for presenting so many complete examples, it must be that there are not enough other specimens in modern edition with which to compare the works discussed, and that it is intended that this volume will constitute a representative anthology, containing, in terms of both geography and chronology, a broad cross-section of settings. The works included here have been selected from a much larger body of transcriptions made during the course of my research. These are available for consultation by interested researchers.

In all cases, original note values have been retained, so that unless a piece has been transposed in accordance with the indication of the combination of clefs used, prefatory staves indicate only the original clefs. With respect to the examples for the final section of Chapter 4, the continuo parts have been omitted unless they are relevant to the discussion. Texts and spelling have been standardised, and abbreviations expanded without comment.

Example 4.1: Chant for the Litany of the Saints



Ky - ri - e e - le - i - son.



Chri - ste au - di nos. Chri - ste e - xau - di nos.



Pa - ter de cae - lis De - us, mi - se - re - re no - bis.
San - - cta Ma - ri - a, o - - ra pro no - bis.
San - cte Mi - cha - el, o - - ra pro no - bis.
San - cte Pe - tre, o - - ra pro no - bis.
San - cta Ca - tha - ri - na, o - - ra pro no - bis.



Pro - pi - ti - us e - sto, par - ce no - bis Do - mi - ne.

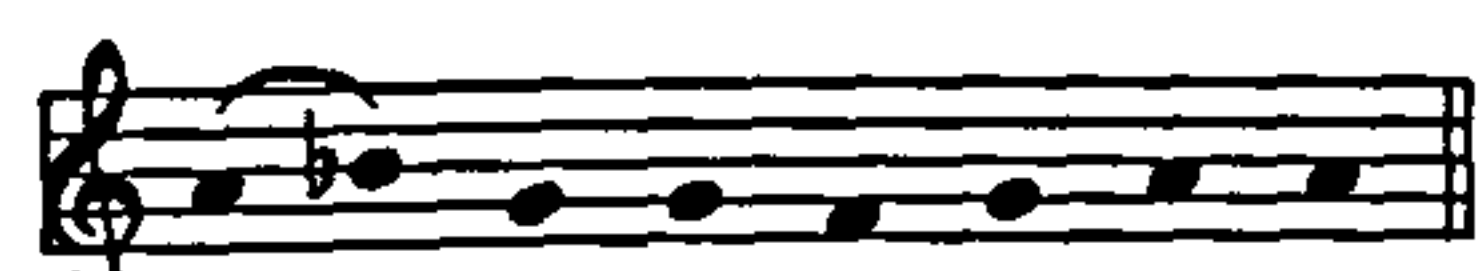


Pec - ca - to - res, te ro - ga - mus au - di nos.



A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.

Example 4.2: Chant for the Litany of Loreto



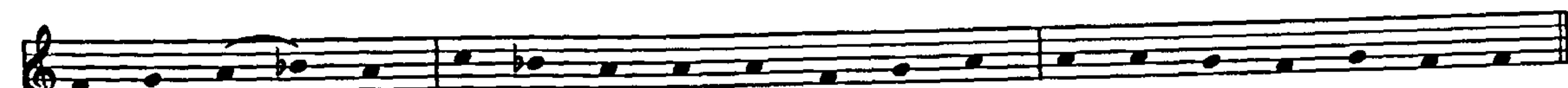
Ky - ri - e e - le - i - son.



Chri - ste au - di nos. Chri - ste e - xau - di nos.



Pa - ter de cae - lis De - us, mi - se - re - re no - bis.
San - - cta Ma - ri - a, o - - ra pro no - bis.
Ma - ter Cre - a - to - ris, o - - ra pro no - bis.
Vir - go po - tens, o - - ra pro no - bis.
Ja - nu - a cae - li, o - - ra pro no - bis.
Re - gi - na An - ge - lo - rum, o - - ra pro no - bis.



A - gnus De - i, qui tol - lis pec - ca - ta mun - di, par - ce no - bi Do - mi - ne.

Example 4.3: Lodovico Viadana, 1605 Litany of Loreto a8

5

Ky-ri-e e-lei-son. Chri-ste au-di nos.

Ky-ri-e e-lei-son. Chri-ste au-di nos.

Ky-ri-e e-lei-son. Chri-ste au-di nos.

Ky-ri-e e-lei-son. Chri-ste au-di nos.

Chri-ste e-lei-son. Chri-ste e-xau-di

Chri-ste e-lei-son. Chri-ste e-xau-di

Chri-ste e-lei-son. Chri-ste e-xau-di

Chri-ste e-lei-son. Chri-ste e-xau-di

10 15

Pa-ter de cae-lis De-us, Fi-li Re-demptor mundi De-us,

Pa-ter de cae-lis De-us, Fi-li Re-demptor mundi De-us,

Pa-ter de cae-lis De-us, Fi-li Re-demptor mundi De-us,

Pa-ter de cae-lis De-us, Fi-li Re-demptor mundi De-us,

nos, mi-se-re-re no-bis, mi-se-re-re no-

nos, mi-se-re-re no-bis, mi-se-re-re

nos, mi-se-re-re no-bis, mi-se-re-re

nos, mi-se-re-re no-bis, mi-se-re-re

20

Spiri-tusSancte De- us, San-cta Tri- ni-tas u-

Spiri-tusSancte De- us, San-cta Tri- ni-tas u-nus

SpiritusSancte De- us, San-cta Tri- ni-tas u-nus

Spiri-tusSancte De- us, San-cta Tri- ni-tas u-nus

bis, mi-se-re-re no-bis. San-cta Tri- ni-tas u-nus

no-bis, mi-se-re-re no-bis. San-cta Tri- ni-tas u-nus

no-bis, mi-se-re-re no-bis. San-cta Tri- ni-tas u-nus

no-bis, mi-se-re-re no-bis. San-cta Tri- ni-tas u-nus

25 30

nus De- us, mi- se- re- re no- bis. San- cta Ma- ri- a,

De- us, mi- se- re- re no- bis. San- cta Ma- ri- a,

De- us, mi- se- re- re no- bis. San- cta Ma- ri- a,

De- us, mi- se- re- re no- bis. San- cta Ma- ri- a,

De- us, mi- se- re- re no- bis. o- ra pro no- bis.

De- us, mi- se- re- re no- bis. o- ra pro no- bis.

De- us, mi- se- re- re no- bis. o- ra pro no- bis.

De- us, mi- se- re- re no- bis. o- ra pro no- bis.

Et sic
de singulis.

Re-gi- na San-cto-rum om-ni-um, o- ra pro no- bis.

Re-gi- na San-cto-rum om-ni-um, o- ra pro no- bis.

Re-gi- na San-cto-rum om-ni-um, o- ra pro no- bis.

Re-gi- na San-cto-rum om-ni-um, o- ra pro no- bis.

Re-gi- na San-cto-rum om-ni-um, o- ra pro no- bis.

Re-gi- na San-cto-rum om-ni-um, o- ra pro no- bis.

Re-gi- na San-cto-rum om-ni-um, o- ra pro no- bis.

Re-gi- na San-cto-rum om-ni-um, o- ra pro no- bis.

40 45

Agnus Dei, qui tollis peccata mun-di, Agnus Dei qui tollis peccata

Agnus Dei, qui tollis peccata mun-di, Agnus Dei, qui tollis peccata

Agnus Dei, qui tollis peccata mun-di, Agnus Dei, qui tollis peccata

Agnus Dei, qui tollis peccata mun-di, Agnus Dei, qui tollis peccata

par-ce no-bis Do-mi-ne.

par-ce no-bis Do-mi-ne.

par-ce no-bis Do-mi-ne.

par-ce no-bis Do-mi-ne.

par-ce no-bis Do-mi-ne.

x
G in reg.

mun-di, A-gnus De-i, A-gnus De-i, qui tollis peccata mun-

mun-di, A-gnus De-i, A-gnus De-i, qui tollis peccata mun-

mun-di, A-gnus De-i, A-gnus De-i, qui tollis peccata mun-

mun-di, A-gnus De-i, A-gnus De-i, qui tollis peccata mun-

e-xau-di nos Do-mi-ne. A-gnus De-i, A-gnus De-i, qui

e-xau-di nos Do-mi-ne. A-gnus De-i, A-gnus De-i, qui

e-xau-di nos Do-mi-ne. A-gnus De-i, A-gnus De-i, qui

e-xau-di nos Do-mi-ne. A-gnus De-i, A-gnus De-i, qui

Keyboard accompaniment staff with a treble and bass clef, showing a simple harmonic accompaniment for the vocal parts.

di, qui tollis peccata mundi, mi-se-re-re no-bis, mi-se-re-re, mi-se-re-re no-bis.

di, qui tollis peccata mundi, mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis.

di, qui tollis peccata mundi, mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis.

di, qui tollis peccata mundi, mi-se-re-re no-bis, mi-se-re-re no-bis.

tollis peccata mundi, mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis.

tollis peccata mundi, mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re, mi-se-re-re no-bis.

tollis peccata mundi, mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re, mi-se-re-re no-bis.

tollis peccata mundi, mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis.

tollis peccata mundi, mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis.

X minim rest. X half note

Example 4.4: Cesario Gabuti/Vincenzo Pellegrini, 1623 Ambrosian Litany of the Saints a8

Chri - ste mi - se - re - - re.

Chri - ste mi - se - re - - re.

Chri - ste mi - se - re - - re.

Chri - ste mi - se - re - - re.

Do - mi - ne mi - se - re - re.

Do - mi - ne mi - se - re - re.

Do - mi - ne mi - se - re - re.

Do - mi - ne mi - se - re - re.

Chri - ste li - - - be - ra nos.

Chri - ste li - - - be - ra nos.

Chri - ste li - be - - - ra nos.

Chri - ste li - be - - - ra nos.

Sal - va - tor mi - se - re - re.

Sal - va - tor mi - se - re - re.

Sal - va - tor mi - se - re - re.

Sal - va - tor mi - se - re - re.

San - cta Ma - ri - - a, San - cte Mi - - cha-el,

San - cta Ma-ri - - a, San - te Mi - cha - el,

San - cta Ma - ri - a, San - cte Mi - cha - el,

San - cta Ma-ri - - a, San - cte Mi - cha-el,

in - ter-ce - de pro no - bis.

in - ter-ce - de pro no - bis.

in - ter-ce - de pro no - bis.

in - ter-ce - de pro no - bis.

San - - cte Pe - - - tre,

San - - cte Pe - - - tre,

San - - cte Pe - - - tre,

San - - cte Pe - - - tre,

in - ter - ce - de pro no - bis.

in - ter - ce - de pro no - bis.

in - ter - ce - de pro no - bis.

in - ter - ce - de pro no - bis.

San - cta Ca - tha - ri - - na,

San - cta Ca - tha - ri - - na,

San - cta Ca - tha - ri - - na,

San - cta Ca - tha - ri - - na,

in - ter - ce - de pro no - bis.

in - ter - ce - de pro no - bis.

in - ter - ce - de pro no - bis.

in - ter - ce - de pro no - bis.

San - cta Ma - ri - a Mag - da - le - na, San - cte Am - bro - - si,

San - cta Ma - ri - a Mag - da - le - na, San - cte Am - bro - - si,

San - cta Ma - ri - a Mag - da - le - na, San - cte Am - bro - - si,

San - cta Ma - ri - a Mag - da - le - na, San - cte Am - bro - - si,

Om - nes San - - - cti,

Om - nes San - - - cti,

Om - nes San - - - cti,

Om - nes San - - - cti,

in - ter - ce - di - te pro no - - - bis.

in - ter - ce - di - te - - - pro no - - - bis.

in - ter ce - di - te pro no - - - bis.

in - ter ce - di - te pro no - - - bis.

E - xau - di Chri - - - ste

E - - - xau - di Chri - - - ste

E - xau - - - di Chri - - - ste

E - xau - - - di Chri - - - ste

vo - ces no - - - strae.

vo - - - ces no - - - strae.

vo - - - ces no - - - strae.

vo - - - ces no - - - strae.

E - xau-di De - us Ky - ri-e e - le - i - son.

E - xau-di De - us Ky - ri-e e - le - i - son.

E - xau-di De De - us Ky - ri-e e - le - i - son.

E - xau-di De - us Ky - ri-e e - le - i - son.

et mi-se-re - - re no - bis.

et mi-se-re - - re no - bis.

et mi-se-re - - re no-bis.

et mi-se-re - - re no - bis.

Ky - - ri - e e - le - - i - son.

Ky - - ri - e e - le - i - son.

Ky - - ri - e e - le - - i - son.

Ky - - ri - e e - le - - i - son.

Ky - ri-e e - le - i - son.

Ky - ri-e e - le - i - son.

Ky - ri-e e - le - i - son.

Ky - ri-e e - le - i - son.

Ky - ri - e e - le - i - son, Ky - ri - e e - lei - son.

Ky - ri - e e - le - i - son, Ky - ri - e e - lei - son.

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son.

Ky - ri - e e - lei - son, Ky - ri - e e - le - i - son.

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son. Ky - ri - e e - le - i - son, e - lei - son.

Ky - ri - e e - lei - son. Ky - ri - e e - le - i - son, Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son. Ky - ri - e e - le - i - son, e - le - i - son.

Miserere mei Deus: secundum magnam misericordiam tuam.

Miserere mei Deus: secundum magnam misericordiam tuam.

Miserere mei Deus: secundum magnam misericordiam tuam.

Miserere mei Deus: secundum magnam misericordiam tuam.

Secundum multitudinem miserationum tua: dele

Example 4.5: Giovanni Battista Cesena, 1606 Litany of Loreto a8

[illegible]

Handwritten musical score for a choir, featuring the text "Kyrie eleison" and "Pa-tar de cae-". The score is written on ten staves, with the first four staves corresponding to the four vocal parts (Soprano, Alto, Tenor, Bass) and the last six staves being a continuation of the melody. The lyrics are written below the notes.

mi-se-re-re no-bis. Fi-li Re-dem-pter mun-di De-

mi-se-re-re no-bis. Fi-li Re-dem-pter mun-di De-

mi-se-re-re no-bis. Fi-li Re-dem-pter mun-di De-

mi-se-re-re no-bis. Fi-li Re-dem-pter mun-di De-

us.

us,

us,

us,

us,

4 4 # 4

us,

us,

us,

us,

mi-se-re-re no-bis. Spi-ri-tus san-cte De-us,

mi-se-re-re no-bis. Spi-ri-tus san-cte De-us,

mi-se-re-re no-bis. Spi-ri-tus san-cte De-us,

mi-se-re-re no-bis. Spi-ri-tus san-cte De-us,

#

Handwritten musical score for the first system, measures 25-32. The lyrics are: "no-bis. Sancta Trinitas unus De-us, mi-se-re-re no-bis." The score consists of eight staves. The first four staves have lyrics. The fifth and sixth staves have the word "San-" at the end. The seventh and eighth staves have the word "San-" at the end. The key signature has one sharp (F#) and the time signature is 4/4.

Handwritten musical score for the second system, measures 30-37. The lyrics are: "o-ra pro no-bis, San-cta De-i ge-ni-trix, San-cta Vir-go." The score consists of eight staves. The first four staves have lyrics. The fifth and sixth staves have the word "San-cta Vir-go" at the end. The seventh and eighth staves have the word "San-cta Vir-go" at the end. The key signature has one sharp (F#) and the time signature is 4/4.

Handwritten musical score for "Gloria" by J. Haydn, measures 45-54. The score is written on ten staves. The first four staves (1-4) show the vocal parts (Soprano, Alto, Tenor, Bass) with the lyrics "o - ra pro no-bis. Ma - ter Sal - va -". The next four staves (5-8) show the instrumental parts (Violin I, Violin II, Viola, Cello/Double Bass) with the lyrics "ra pro no-bis. Ma - ter Cre-a-to-ris, ra pro no-bis. Ma - ter Cre-a-to-ris, ra pro no-bis. Ma - ter Cre-a-to-ris, ra pro no-bis. Ma - ter Cre-a-to-ris,". The final two staves (9-10) show the instrumental parts with the lyrics "ra pro no-bis. Ma - ter Cre-a-to-ris,". The score includes various musical notations such as notes, rests, and accidentals.

Handwritten musical score for a vocal piece, likely a Gloria in excelsis Deo. The score is written on ten staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass), and the last six staves are for a basso continuo. The music is in G major (one sharp) and 4/4 time. The lyrics are in Latin: "to-ris, ru pro no-bis. ra pro no-bis. ra pro no-bis. Vir-go ve-ne-ran-da, o-ru pro no-bis. Vir-go ve-ne-ran-da, o-ra pro no-bis. Vir-go ve-ne-ran-da, o-ra pro no-bis. Vir-go ve-ne-ran-da, o-ra pro no-bis." The score includes various musical notations such as notes, rests, and bar lines. The handwriting is in ink on aged paper.

55

bis. Vir-go pre-di-can-da, o-ra pro no-bis.

Vir-go pre-di-can-da, o-ra pro no-bis.

bis. Vir-go pre-di-can-da, o-ra pro no-bis.

bis. Vir-go pre-di-can-da, o-ra pro no-bis.

bis.

no-bis.

no-bis.

no-bis.

60

Se-des sa-pi-en-ti-ae, o-ra pro

Se-des sa-pi-en-ti-ae, o-ra pro no-

Se-des sa-pi-en-ti-ae, o-ra pro

Se-des sa-pi-en-ti-ae, o-ra pro

o-ra pro

o-ra pro

o-ra pro

o-ra pro

65

no-bis. Cau-sa no-strae lae-ti-ti-ae, no-strae lae-ti-ti-ae, o-ra pro no-bis.

no-bis. Cau-sa no-strae lae-ti-ti-ae, no-strae lae-ti-ti-ae, o-ra pro no-bis.

no-bis. Cau-sa no-strae lae-ti-ti-ae, no-strae lae-ti-ti-ae, o-ra pro no-bis.

no-bis. Cau-sa no-strae lae-ti-ti-ae, no-strae lae-ti-ti-ae, o-ra pro no-bis.

no-bis. Cau-sa no-strae lae-ti-ti-ae, no-strae lae-ti-ti-ae, o-ra pro no-bis.

70

Tur-ris Da-vi-di-ca, bis. Ro-sa my-s-ti-ca, o-ra pro no-bis. Tur-ris e-bur-ne-bis.

Tur-ris Da-vi-di-ca, bis. Ro-sa my-s-ti-ca, o-ra pro no-bis. Tur-ris e-bur-ne-bis.

Tur-ris Da-vi-di-ca, bis. Ro-sa my-s-ti-ca, o-ra pro no-bis. Tur-ris e-bur-ne-bis.

Tur-ris Da-vi-di-ca, bis. Ro-sa my-s-ti-ca, o-ra pro no-bis. Tur-ris e-bur-ne-bis.

Tur-ris Da-vi-di-ca, bis. Ro-sa my-s-ti-ca, o-ra pro no-bis. Tur-ris e-bur-ne-bis.

Handwritten musical score for page 75. It consists of four vocal staves and a piano accompaniment staff at the bottom. The lyrics are: "Foe-de-ris ar-ca, o-ra pro no-bis, Ja-nu-a cae-". The music is written in a single system with various musical notations including notes, rests, and accidentals.

Handwritten musical score for page 80. It consists of four vocal staves and a piano accompaniment staff at the bottom. The lyrics are: "Stel-la ma-tu-fi-na, o-ra pro no-bis, Sa-lus in-fir-mo-". The music is written in a single system with various musical notations including notes, rests, and accidentals.

85

Re-fu-gi-um pec-ca-to-rum,
 Re-fu-gi-um pec-ca-to-rum,
 Re-fu-gi-um pec-ca-to-rum,
 Re-fu-gi-um pec-ca-to-rum,
 rum,
 rum,
 rum,
 rum,
 Con-so-la-ti-o-nem af-fli-cto-rum,
 Con-so-la-ti-o-nem af-fli-cto-rum,
 Con-so-la-ti-o-nem af-fli-cto-rum,
 Con-so-la-ti-o-nem af-fli-cto-rum,
 rum,
 rum,
 rum,
 rum,

90

ra pro no-bis, Re-gi-na Pa-tri-ar-cha,
 ra pro no-bis, Re-gi-na Pa-tri-ar-cha,
 ra pro no-bis, Re-gi-na Pa-tri-ar-cha,
 ra pro no-bis, Re-gi-na Pa-tri-ar-cha,
 rum, Re-gi-na An-ge-lo-rum,
 rum, Re-gi-na An-ge-lo-rum,
 rum, Re-gi-na An-ge-lo-rum,
 rum, Re-gi-na An-ge-lo-rum,
 rum, Re-gi-na An-ge-lo-rum,
 rum, Re-gi-na An-ge-lo-rum,

[illegible]

100

Mar-fy-rum, Re-gi-na Con-fes-so-et Mar-fy-rum, Re-gi-na Con-fes-8 Mar-fy-rum, Re-gi-na Con-fes-Mar-fy-rum, Re-gi-na Con-fes-o-ra pro no-bis.o-ra pro no-bis.o-ra pro no-bis.o-ra pro no-bis.

Handwritten musical score for "Ave Maria" by Franz Schubert. The score is written on ten staves, with the first four staves representing vocal parts (Soprano, Alto, Tenor, Bass) and the remaining six staves representing the piano accompaniment. The lyrics are in Latin: "Ave Maria, gratia plena, sanctus Dominus Deus Sabaoth, cum Sancto Spiritu, Rex celi et terrae, Iesus Christe fili David, miserere nobis." The score includes a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Allegretto".

Handwritten musical score for "Agnus Dei" in G major, 3/4 time. The score is written on ten staves. The first six staves contain vocal parts with lyrics in Latin. The last four staves contain instrumental parts. The lyrics are: "Re-gi-na San-cto-rum om-ni-um, o-ra pro no-bis." The score is marked with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Allegretto". The score is handwritten and appears to be a personal or working manuscript.

115

bis,
bis, o - ra pro no - bis.
bis, o - ra pro no - bis.
bis, o - ra pro no - bis.
bis, o - ra pro no - bis.
bis, o - ra pro no - bis.
bis, o - ra pro no - bis.
bis, o - ra pro no - bis.
bis, o - ra pro no - bis.
bis, o - ra pro no - bis.

Example 4.6: Giovanni Francesco Anerio, 1611 Litany of Loreto a7

5

Ky-ri-e e-lei-son. Chri-ste

Ky-ri-e e-lei-son. Chri-ste

Ky-ri-e e-lei-son. Chri-ste

Chri-ste e-lei-son.

Chri-ste e-lei-son.

Chri-ste e-lei-son.

4 3 4 3

10

au-di nos. Pa-ter de cae-lis De-

au-di nos. Pa-ter de cae-lis De-

au-di nos. Pa-ter de cae-lis De-

Chri-ste ex-au-di nos.

Chri-ste ex-au-di nos.

Chri-ste ex-au-di nos.

Chri-ste ex-au-di nos.

6 5 4 3 6 5 4 3 7 6

us, mi-se-re-re no-bis.

us, mi-se-re-re no-bis.

us, mi-se-re-re no-bis.

Fi-li Re-demptor mun-di De-us, mi-

Fi-li Re-demptor mun-di De-us, mi-

Fi-li Re-demptor mun-di De-us, mi-

Fi-li Re-demptor mun-di De-us, mi-

6 4 3 6 7 6

Spi-ri-tus san-cte De-us, mi-

Spi-ri-tus san-cte De-us, mi-se

Spi-ri-tus san-cte De-us, mi-se

se-re-re no-bis.

se-re-re no-bis.

se-re-re no-bis.

se-re-re no-bis.

b # 6 # 4 4 6 6

25

se-re-re no-bis. San-cta Tri-ni-tas u-nus de-us, mi-se-re-re no-bis. San-cta Tri-ni-tas u-nus de-us, mi-se-re-re no-bis. San-cta Tri-ni-tas u-nus de-us, mi-se-re-re no-bis. San-cta Tri-ni-tas u-nus de-us, mi-se-re-re no-bis. San-cta Tri-ni-tas u-nus de-us, mi-se-re-re no-bis. San-cta Tri-ni-tas u-nus de-us, mi-se-re-re no-bis.

7 6 6 5 6 5 4

30

De-us, mi-se-re-re no-bis. San-cta Ma-ri-a, mi-se-re-re no-bis. De-us, mi-se-re-re no-bis. San-cta Ma-ri-a, mi-se-re-re no-bis. De-us, mi-se-re-re no-bis. San-cta Ma-ri-a, mi-se-re-re no-bis. De-us, mi-se-re-re no-bis. San-cta Ma-ri-a, mi-se-re-re no-bis.

6

Handwritten musical score for a liturgical chant. The score is written on ten staves. The first three staves contain the Latin text "a, o-ra pro no-bis." repeated three times. The next four staves contain the text "San-cta De-i Ge-ni-trix, o-ra pro no-bis." repeated four times. The final staff contains a single note with a sharp sign (#). The number "35" is written in the top right corner. The number "65" is written in the bottom left corner. The number "4" is written in the bottom left corner, below the number "65".

Handwritten musical score for "Ave Maria" in G major. The score is written on ten staves. The first three staves contain the lyrics "San-cta Vir-go Vir-gi-num," repeated three times. The fourth staff contains the lyrics "Ma-ter Chri-sti," with a measure number "40" written above it. The fifth staff contains the lyrics "o-ra pro no-bis," repeated five times. The sixth staff contains the lyrics "o-ra pro no-bis," repeated five times. The seventh staff contains the lyrics "o-ra pro no-bis," repeated five times. The eighth staff contains the lyrics "o-ra pro no-bis," repeated five times. The ninth staff contains the lyrics "o-ra pro no-bis," repeated five times. The tenth staff contains the lyrics "o-ra pro no-bis," repeated five times. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and notes with stems.

45

Ma-ter di-vi-nae gra-ti-ae, Ma-ter in-vi-o-la-ba, Ma-ter in-te-nue-ra-ta, o-

Ma-ter di-vi-nae gra-ti-ae, Ma-ter in-vi-o-la-ta, Ma-ter in-te-nue-ra-ta, o-

Ma-ter di-vi-nae gra-ti-ae, Ma-ter in-vi-o-la-ba, Ma-ter in-te-nue-ra-ta, o-

no-bis, o-ra pro no-bis, o-ra pro no-bis.

no-bis, o-ra pro no-bis, o-ra pro no-bis.

no-bis, o-ra pro no-bis, o-ra pro no-bis.

no-bis, o-ra pro no-bis, o-ra pro no-bis.

6 6 6 7 6 # # b

50

ra pro no-bis, o-ra pro no-bis.

ra pro no-bis, o-ra pro no-bis.

ra pro no-bis, o-ra pro no-bis.

Ma-ter ad-mi-ra-bi-lis, Ma-ter

Ma-ter ad-mi-ra-bi-lis, Ma-ter

Ma-ter ad-mi-ra-bi-lis, Ma-ter

Ma-ter ad-mi-ra-bi-lis, Ma-ter

b # 7 6 # #

55

o - ra pro no - bis.

o - ra pro no - bis.

o - ra pro no - bis.

Cre-a-to-ris, Ma-ter Sal-va-to-ris, o -

Cre-a-to-ris, Ma-ter Sal-va-to-ris, o -

Cre-a-to-ris, Ma-ter Sal-va-to-ris, o -

Cre-a-to-ris, Ma-ter Sal-va-to-ris, o -

65 6 6

60

Vir-go po-tens, o-ra pro no-bis, o-ra pro no-

Vir-go po-tens o-ra pro no-bis, o-ra pro no-bis, o-ra pro no-

Vir-go po-tens, o-ra pro no-bis, o-ra pro no-

ra pro no-bis. Vir-go ele-mens,

ra pro no-bis. Vir-go ele-mens,

ra pro no-bis. Vir-go ele-mens,

ra pro no-bis. Vir-go ele-mens,

65 6 7 6

Handwritten musical score for a choir, measures 61-65. The lyrics are: bis. Vir-go fi-de-lis, o-ra pro no-bis.

Handwritten musical score for a choir, measures 61-65. The lyrics are: bis. Vir-go fi-de-lis, o-ra pro no-bis.

Handwritten musical score for a choir, measures 66-70. The lyrics are: Spe-cu-lu-m ju-sti-ti-ae, o-ra pro no-bis. Cau-sa Se-des sa-pi-er-en-ti-ae, o-ra pro no-bis.

Handwritten musical score for a choir, measures 66-70. The lyrics are: Spe-cu-lu-m ju-sti-ti-ae, o-ra pro no-bis. Cau-sa Se-des sa-pi-er-en-ti-ae, o-ra pro no-bis.

no-stre lae-fi-fi- ae, o-ra pro no- bis. 75

no-stre lae-fi-fi- ae, o-ra pro no- bis.

no-stre lae-fi-fi- ae, o-ra pro no- bis.

Vas in-si- gne do-vo-ti-o-nis, o-

Vas in-si- gne do-vo-ti-o-nis, o-

Vas in-si- gne do-vo-ti-o-nis, o-

Vas in-si- gne, o-

6

80

stel- la ma-ti-fi- ca, o-ra pro no- bis. Sa-lus in-fi-r-mo-

stel- la ma-ti-fi- ca, o-ra pro no- bis. Sa-lus in-fi-r-mo-

stel- la ma-ti-fi- ca, o-ra pro no- bis. Sa-lus in-fi-r-mo-

ra pro no-bis. Sa-lus in-fi-r-mo-rum, o-

ra pro no-bis. Sa-lus in-fi-r-mo-rum, o-

ra pro no-bis. Sa-lus in-fi-r-mo-rum, o-

ra pro no-bis. Sa-lus in-fi-r-mo-rum, o-

6 7 6 #

95

Re-gi-na An-ge-lo-rum,
 Re-gi-na An-ge-lo-rum,
 Re-gi-na An-ge-lo-rum,
 xi-li-um Chri-sti-a-no-rum, o-ra pro no-bis.
 xi-li-um Chri-sti-a-no-rum, o-ra pro no-bis.
 xi-li-um Chri-sti-a-no-rum, o-ra pro no-bis.
 xi-li-um Chri-sti-a-no-rum, o-ra pro no-bis.

5 4 3 6

100 105

Re-gi-na Pro-phe-ta-rum,
 Re-gi-na Pro-phe-ta-rum,
 Re-gi-na Pro-phe-ta-rum,
 Re-gi-na Pa-tri-ar-cha-rum, o-ra pro no-bis.
 Re-gi-na Pa-tri-ar-cha-rum, o-ra pro no-bis.
 Re-gi-na Pa-tri-ar-cha-rum, o-ra pro no-bis.
 Re-gi-na Pa-tri-ar-cha-rum, o-ra pro no-bis.

6 6 5 6

110 115

o-ra pro no-bis. Re-gi-na Mar-ti-rum, o-ra
 o-ra pro no-bis. Re-gi-na Mar-ti-rum, o-ra
 o-ra pro no-bis. Re-gi-na Mar-ti-rum, o-ra
 Re-gi-na A-po-sto-lo-rum, o-ra pro no-bis.
 Re-gi-na A-po-sto-lo-rum, o-ra pro no-bis.
 Re-gi-na A-po-sto-lo-rum, o-ra pro no-bis.
 Re-gi-na A-po-sto-lo-rum, o-ra pro no-bis.

4 3 6 6

120 125

pro no-bis. Re-gi-na Vir-gi-num, o-ra pro no-
 pro no-bis. Re-gi-na Vir-gi-num, o-ra pro no-
 pro no-bis. Re-gi-na Vir-gi-num, o-ra pro no-
 Re-gi-na Con-fes-so-rum, o-ra pro no-bis.
 Re-gi-na Con-fes-so-rum, o-ra pro no-bis.
 Re-gi-na Con-fes-so-rum, o-ra pro no-bis.
 Re-gi-na Con-fes-so-rum, o-ra pro no-bis.

6 6 7 6

130

Handwritten musical score for measures 130-134. The score consists of seven staves. The first six staves are vocal parts, and the seventh is a basso continuo line. The lyrics are: "Re-gi-na San-cto-rum" (repeated). The music is in C major, 4/4 time. The notation includes various note values, rests, and slurs. The lyrics are written below the corresponding staves.

135

Handwritten musical score for measures 135-140. The score consists of seven staves. The first six staves are vocal parts, and the seventh is a basso continuo line. The lyrics are: "om-ni-um, o-ra pro no-bis. A-gnus" (repeated). The music is in C major, 4/4 time. The notation includes various note values, rests, and slurs. The lyrics are written below the corresponding staves.

140

De-i, qui tol-lis pec-ca-ta mun-di, par-ce no-bis Do-mi-ne.

De-i, qui tol-lis pec-ca-ta mun-di, par-ce no-bis Do-mi-ne.

De-i, qui tol-lis pec-ca-ta mun-di, par-ce no-bis Do-mi-ne.

#

145

A-gnus De-i, qui tol-lis pec-ca-ta mun-di, par-ce no-bis Do-mi-ne.

A-gnus De-i, qui tol-lis pec-ca-ta mun-di, par-ce no-bis Do-mi-ne.

A-gnus De-i, qui tol-lis pec-ca-ta mun-di, par-ce no-bis Do-mi-ne.

A-gnus De-i, qui tol-lis pec-ca-ta mun-di, par-ce no-bis Do-mi-ne.

5 6 #

150

A-gnus De-i, qui
 A-gnus De-i, qui
 A-gnus De-i, qui
 ex-au-di nos do-mi-ne. A-gnus De-i, qui
 ex-au-di nos do-mi-ne. A-gnus De-i, qui
 ex-au-di nos do-mi-ne. A-gnus De-i, qui
 ex-au-di nos do-mi-ne. A-gnus De-i, qui

155

tol-lis pec-ca-ta mun-di, mi-se-re-
 tol-lis pec-ca-ta mun-di, mi-se-re-
 tol-lis pec-ca-ta mun-di, mi-se-re-
 tol-lis pec-ca-ta mun-di, mi-se-re-
 tol-lis pec-ca-ta mun-di, mi-se-re-
 tol-lis pec-ca-ta mun-di, mi-se-re-
 tol-lis pec-ca-ta mun-di, mi-se-re-

160

re - re no - bis.

re - re no - bis.

re - re no - bis.

re - re no - bis.

re - re no - bis.

re - re no - bis.

6 0 4 3 1st

Example 4.7: Antonio Cifra, 1613 Litany of Loreto a12

Ky- ri- e e- le- i- son.

Ky- ri- e e- le- i- son.

Ky- ri- e e- le- i- son.

Ky- ri- e e- le- i- son.

Chri- ste e- le- i-

Chri- ste e- le- i-

Chri- ste e- le- i-

Chri- ste e- le- i-

6 6 4 3 # 6 6 4 3

Chri- ste au-di nos.

Chri- ste au-di nos.

Chri- ste au-di nos.

Chri- ste au-di nos.

son.

Chri- ste e-xau-di

son.

Chri- ste e-xau-di

son.

Chri- ste e-xau-di

son.

Chri- ste e-xau-di

Ky- ri-e e- lei- son, e- lei- son.

Ky- ri-e e- le- i- son.

Ky- ri-e e- le- i- son.

Ky- ri-e e- le- i- son.

Pa- ter de cae- lis De- us, mi- se- re- re no- bis,

Pa- ter de cae- lis De- us, mi- se- re- re no- bis,

Pa- ter de cae- lis De- us, mi- se- re- re no- bis,

Pa- ter de cae- lis De- us, mi- se- re- re no- bis,

nos. Pa- ter de cae- lis De- us,

nos. Pa- ter de cae- lis De- us,

nos. Pa- ter de cae- lis De- us,

nos. Pa- ter de cae- lis De- us,

Pa- ter de cae- lis De- us, Fi- li Re- dem- ptor mu-

Pa- ter de cae- lis De- us, Fi- li Re- dem- ptor mu-

Pa- ter de cae- lis De- us, Fi- li Re- dem- ptor mu-

Pa- ter de cae- lis De- us, Fi- li Re- dem- ptor mu-

7 6

20 #

mi-se-re-re no-bis, mi-se-re-re no-bis. San-

mi-se-re-re no-bis, mi-se-re-re no-bis. San-

mi-se-re-re no-bis, mi-se-re-re no-bis. San-

mi-se-re-re no-bis, mi-se-re-re no-bis. San-

Spi-ri-tus san-cte De-us, San-

Spi-ri-tus san-cte De-us, San-

Spi-ri-tus san-cte De-us, San-

Spi-ri-tus san-cte De-us, San-

di De-us, San-

di De-us, San-

di De-us, San-

di De-us, San-

4 3 6 7 6 6 7 6

Handwritten musical score for a choir, featuring 12 staves of music. The lyrics are: "cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis. San-cta Ma-". The score includes various musical notations such as notes, rests, and bar lines. The lyrics are written below the staves, with some words split across lines. The score is written in a single system, with the lyrics aligned with the corresponding musical staves.

San-cta Ma-ri-a, o-ra pro no-bis.

ri-a, o-ra pro no-bis.

ri-a, o-ra pro no-bis, o-ra pro no-bis.

San-cta Ma-ri-a, o-ra pro no-bis.

San-cta De-i ge-ni-trix,

San-cta De-i ge-ni-trix,

San-cta De-i ge-ni-trix, o-

San-cta De-i ge-ni-trix,

4 3 5 6 4 3 6

Handwritten musical score for a hymn, featuring multiple staves with lyrics and musical notation. The lyrics are: "San-cta Vir-go Vir-gi-num, o-ra pro no-bis." The score includes a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and bar lines. The score is divided into systems, with the first system containing the main melody and the subsequent systems providing accompaniment. The lyrics are written below the corresponding staves.

San-cta Vir-go Vir-gi-num, o-ra pro no-bis.

San-cta Vir-go Vir-gi-num, o-ra pro no-bis.

San-cta Vir-go Vir-gi-num, o-ra pro no-bis.

San-cta Vir-go Vir-gi-num, o-ra pro no-bis.

o-ra pro no-bis.

o-ra pro no-bis.

o-ra pro no-bis.

o-ra pro no-bis.

5 6 7 6 4 3 6 4 3 4 3 5 6 3 4

Handwritten musical score for a hymn, featuring four staves with lyrics in Latin. The score includes a repeat sign at the bottom and a final staff with a key signature change to D major.

Staff 1: bis. Ma-ter pu-ris-si-ma,

Staff 2: bis. Ma-ter pu-ris-si-ma,

Staff 3: bis. Ma-ter pu-ris-si-ma,

Staff 4: bis. Ma-ter pu-ris-si-ma,

Staff 5: Ma-ter Chri-sti, o-ra pro no-bis. Ma-ter ca-stis-si-

Staff 6: Ma-ter Chri-sti, o-ra pro no-bis. Ma-ter ca-stis-si-

Staff 7: Ma-ter Chri-sti, o-ra pro no-bis. Ma-ter ca-stis-si-

Staff 8: Ma-ter Chri-sti, o-ra pro no-bis. Ma-ter ca-stis-si-

Staff 9: Ma-ter di-vinae gra-ti-ae, o-ra pro no-bis. Ma-ter ca-stis-si-

Staff 10: Ma-ter di-vinae gra-ti-ae, o-ra pro no-bis. Ma-ter ca-stis-si-

Staff 11: Ma-ter di-vinae gra-ti-ae, o-ra pro no-bis. Ma-ter ca-stis-si-

Staff 12: Ma-ter di-vinae gra-ti-ae, o-ra pro no-bis. Ma-ter ca-stis-si-

Staff 13: 3 4# 7 6 7 6

[illegible]

55 60

Mater ad-mi-ra-bi-li's, o-ra pro no-bis. Vir-go pru-den-tis-si-ma,

Mater ad-mi-ra-bi-li's, o-ra pro no-bis. Vir-go pru-den-tis-si-ma,

Mater ad-mi-ra-bi-li's, o-ra pro no-bis. Vir-go pru-den-tis-si-ma,

Mater ad-mi-ra-bi-li's, o-ra pro no-bis. Vir-go pru-den-tis-si-ma,

lis, Ma-ter Cre-a-to-ris,

lis, Ma-ter Cre-a-to-ris,

lis, Ma-ter Cre-a-to-ris,

lis, Ma-ter Cre-a-to-ris,

Ma-ter Sal-va-to-ris, o-ra pro no-bis.

Ma-ter Sal-va-to-ris, o-ra pro no-bis.

Ma-ter Sal-va-to-ris, o-ra pro no-bis.

Ma-ter Sal-va-to-ris, o-ra pro no-bis.

6 4 3 #

65 70

o - ra pro no - bis. Vir-go po -

o - ra pro no - bis. Vir-go po -

o - ra pro no - bis. Vir-go po -

o - ra pro no - bis. Vir-go po -

Vir-go ve-ne-ran-da, o-ra pro no - bis.

Vir-go ve-ne-ran-da, o-ra pro no - bis.

Vir-go ve-ne-ran-da, o-ra pro no - bis.

Vir-go ve-ne-ran-da, o-ra pro no - bis.

Vir-go pre-di-can-da, o-ra pro no - bis.

Vir-go pre-di-can-da, o-ra pro no - bis.

Vir-go pre-di-can-da, o-ra pro no - bis.

Vir-go pre-di-can-da, o-ra pro no - bis.

4 3 4 3

75

tens, Spe-cu-lum ju-sti-fi-ae, o-ra pro no-bis.

tens, Spe-cu-lum ju-sti-fi-ae, o-ra pro no-bis.

tens, Spe-cu-lum ju-sti-fi-ae, o-ra pro no-bis.

tens, Spe-cu-lum ju-sti-fi-ae, o-ra pro no-bis.

Vir-go cle-mens, Se-des sa-pi-

Vir-go cle-mens,

Vir-go cle-mens, Se-des sa-pi-en-ti-

Vir-go cle-mens,

Vir-go fi-de-lis, o-ra pro no-bis.

Vir-go fi-de-lis, o-ra pro no-bis.

Vir-go fi-de-lis, o-ra pro no-bis.

Vir-go fi-de-lis, o-ra pro no-bis.

Vir-go fi-de-lis, o-ra pro no-bis.

6 4 3 # 4 3

Causa no-stae lae-ti-ti-ae, lae-ti-ti-ae, Vas

Causa no-stae lae-ti-ti-ae, lae-ti-ti-ae, Vas

Causa no-stae lae-ti-ti-ae, lae-ti-ti-ae, Vas

Causa no-stae lae-ti-ti-ae, lae-ti-ti-ae, Vas

en-ti-ae, sa-pi-en-ti-ae, o-ra pro no-bis. Causa no-stae lae-ti-ti-ae, lae-ti-ti-ae,

Se-des sa-pi-en-ti-ae, o-ra pro no-bis. Causa no-stae lae-ti-ti-ae, lae-ti-ti-ae,

ae, Se-des sa-pi-en-ti-ae, o-ra pro no-bis. Causa no-stae lae-ti-ti-ae, lae-ti-ti-ae,

Se-des sa-pi-en-ti-ae, o-ra pro no-bis. Causa no-stae lae-ti-ti-ae, lae-ti-ti-ae,

Causa no-stae lae-ti-ti-ae, lae-ti-ti-ae, o-ra pro no-bis.

Causa no-stae lae-ti-ti-ae, lae-ti-ti-ae, o-ra pro no-bis.

Causa no-stae lae-ti-ti-ae, lae-ti-ti-ae, o-ra pro no-bis.

Causa no-stae lae-ti-ti-ae, lae-ti-ti-ae, o-ra pro no-bis.

6 4 3 4 3 # # # # # # 76 4 3

9:

ho-no-ra-bi-le, o - ra pro no - bis. Vas in - si - gne de - vo - ti - o -

ho-no-ra-bi-le, o - ra pro no - bis. Vas in - si - gne de - vo - ti -

ho-no-ra-bi-le, o - ra pro no - bis. Vas in - si - gne de - vo - ti - o -

ho-no-ra-bi-le, o - ra pro no - bis. Vas in - si - gne de - vo - ti - o -

Vas in - si - gne de - vo - ti - o -

Vas in - si - gne de - vo - ti - o - nis, de

Vas in - si - gne de - vo - ti - o -

Vas in - si - gne de - vo - ti - o -

Vas in - si - gne de - vo - ti - o - nis, de

Vas in - si - gne de - vo - ti - o - nis, de vo -

Vas in - si - gne de - vo - ti -

Vas in - si - gne de - vo - ti - o -

76 43 #

nis, o-ra pro no-bis. Tur-ris e-bur-ne-a, o-ra pro no-

o-nis, o-ra pro no-bis. Tur-ris e-bur-ne-a, o-ra pro no-

nis, o-ra pro no-bis. Tur-ris e-bur-ne-a, o-ra pro no-

nis, o-ra pro no-bis. Tur-ris e-bur-ne-a, o-ra pro no-

nis, Ro-sa my-shi-ca, o-ra pro no-bis.

vo-ti-o-nis, Ro-sa my-shi-ca, o-ra pro no-bis.

nis, Ro-sa my-shi-ca, o-ra pro no-bis.

nis, Ro-sa my-shi-ca, o-ra pro no-bis.

vo-ti-o-nis, Tur-ris Davi-di-ca,

bi-o-nis, Tur-ris Davi-di-ca,

o-nis, Tur-ris Davi-di-ca,

nis, Tur-ris Davi-di-ca,

6 4 3 # # 6 4 3

60

bis. Ja-nu-a cae-li, Ja-nu-a cae-li, o-ra pro no-bis.
 bis. Ja-nu-a cae-li, — Ja-nu-a cae-li, o-ra pro no-bis.
 bis. Ja-nu-a cae-li, Ja-nu-a cae-li, o-ra pro no-bis.
 bis. Ja-nu-a cae-li, Ja-nu-a cae-li, o-ra pro no-bis.
 Do-mus au-re-a, o-ra pro no-bis. Ja-nu-a cae-li, Stella ma-tu-
 Do-mus au-re-a, o-ra pro no-bis. Ja-nu-a cae-li, Stella ma-tu-
 Do-mus au-re-a, o-ra pro no-bis. Ja-nu-a cae-li, Stella ma-tu-
 Do-mus au-re-a, o-ra pro no-bis. Ja-nu-a cae-li, Stella ma-tu-
 Ja-nu-a cae-li, Stella ma-tu-ti-na,
 Ja-nu-a cae-li, Stella ma-tu-ti-na,
 Ja-nu-a cae-li, Stella ma-tu-ti-na,
 Ja-nu-a cae-li, Stella ma-tu-ti-na,
 # 6 # 6 7 6 4 3 4 3 4 3 4 3 6 61

Stellam tu-ti-na, o-ra pro no-bis.

Stellam tu-ti-na, o-ra pro no-bis.

Stellam tu-ti-na, o-ra pro no-bis.

Stellam tu-ti-na, o-ra pro no-bis.

ti-na, Sa-lus in-fir-mo-rum, o-ra pro no-bis.

ti-na, Sa-lus in-fir-mo-rum, o-ra pro no-bis.

ti-na, Sa-lus in-fir-mo-rum, o-ra pro no-bis.

ti-na, Sa-lus in-fir-mo-rum, o-ra pro no-bis.

Re-fu-gi-um pec-

Re-fu-gi-um pec-

Re-fu-gi-um

Re-fu-gi-um pec-

9 8 4 3 6 5 4 3 # # 4 3 6 5 4 3 62 5

110 115

Con- so-la- trix af- flic- to- rum, o- ra pro no- bis.

Con- so-la- trix af- flic- to- rum, o- ra pro no- bis.

Con- so-la- trix af- flic- to- rum, o- ra pro no- bis.

Con- so-la- trix af- flic- to- rum, o- ra pro no- bis.

Re-

Re-

Re-

Re-

Re-

ca- to- rum, o- ra pro no- bis.

ca- to- rum, o- ra pro no- bis.

pe- ca- to- rum o- ra pro no- bis.

ca- to- rum, o- ra pro no- bis.

6 6 7 6 4 3 6 5 4 3 6 6 7 6 6 5 6 5 4 3

120

Re-gi-na An-ge-lo-rum, Re-gi-na Prophe-ta-rum, Re-gi-na,

Re-gi-na An-ge-lo-rum, Re-gi-na Prophe-ta-rum, Re-gi-na,

Re-gi-na An-ge-lo-rum, Re-gi-na Prophe-ta-rum, Re-gi-na,

Re-gi-na An-ge-lo-rum, Re-gi-na Prophe-ta-rum, Re-gi-na,

gi-na, Re-gi-na, o-ra pro no-bis, o-ra pro no-bis. Re-

gi-na, Re-gi-na, o-ra pro no-bis, o-ra pro no-bis. Re-

gi-na, Re-gi-na, o-ra pro no-bis, o-ra pro no-bis. Re-

gi-na, Re-gi-na, o-ra pro no-bis, o-ra pro no-bis. Re-

gi-na, o-ra pro no-bis, o-ra pro no-bis,

gi-na, o-ra pro no-bis, o-ra pro no-bis,

gi-na, o-ra pro no-bis, o-ra pro no-bis,

gi-na, o-ra pro no-bis, o-ra pro no-bis,

76 43 4 3 4 3 64

Re- gi-na Con-fes-so- rum, Re- gi-na Vir-gi-num, o-ra pro

Re- gi-na Con-fes-so- rum, Re- gi- na Vir-gi-num, o-

Re- gi-na Con-fes-so- rum, Re- gi-na Vir-gi-num, o-

Re- gi- na Con-fes-so- rum, Re- gi-na Vir-gi-num

gi- na Mar- ty- rum, o-ra pro no- bis.

gi- na Mar- ty- rum, o-ra pro no- bis.

gi- na Mar- ty- rum, o-ra pro no- bis.

gi- na Mar- ty- rum, o-ra pro no- bis.

o- ra pro no- bis, o- ra pro no- bis.

o- ra pro no- bis, o- ra pro no- bis.

o- ra pro no- bis, o- ra pro no- bis.

o- ra pro no- bis, o- ra pro no- bis.

7 6 4 3 6 7 6 4 3 7 6

[illegible]

Handwritten musical score for "Agnus Dei". The score is written in C major and 4/4 time. The lyrics are "bis.", "A- gnus De-", "pro no-bis.", and "i, A-". The score is divided into two systems by a double bar line. The first system contains the first 8 staves, and the second system contains the remaining 5 staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and accidentals.

Handwritten musical score with lyrics in Latin. The score is written on multiple staves, with lyrics in French script below the notes. The lyrics are:
i, qui tol-lis pec-ca-ta mun-di, par-ce no-bis Do-mi-ne.
gras De-i, qui tol-lis pec-ca-ta mun-di, par-ce no-bis Do-mi-ne.
De-i, qui tol-lis pec-ca-ta mun-di, par-ce no-bis Do-mi-ne.
A-
4 3 6 7 6 4 3 68

A-gnus De-i, qui tol-lis pec-ca-ta mun-

gnus De-i, A-gnus De-i, qui tol-lis pec-ca-ta mun-

A-gnus De-i, A-gnus De-i, qui tol-lis pec-ca-ta mun-

A-gnus De-i, qui tol-lis pec-ca-ta mun-

4 3 6 7 6, 4 3 7 6

Handwritten musical score for a choir, featuring multiple staves with lyrics in Latin. The score includes vocal parts and a basso continuo line at the bottom with figured bass notation.

Lyrics for the first system (measures 155-160):

di, e-xau-di nos — Do-mi-ne.

di, e-xau-di nos, e-xau-di nos Do-mi-ne.

di, e-xau-di nos Do-mi-ne.

di, e-xau-di nos Do-mi-ne.

Lyrics for the second system (measures 161-166):

A-gnus De-i, — qui tol-lis pec-ca-ta

A-gnus De-i, qui tol-lis pec-ca-ta mun-

A-gnus De-i, qui tol-lis pec-ca-ta mun-

A-gnus De-i, qui tol-lis pec-ca-ta

Figured bass notation at the bottom:

4 3 5 7 6

165

170

Handwritten musical score for a choir, featuring multiple staves with lyrics in Latin. The score includes measures 165 and 170, and a final measure marked with a sharp sign and the number 71.

Lyrics visible in the score:

- mi-se-re-re no-bis,
- mi-se-re-re no-bis,
- mi-se-re-re, mi-se-re-re no-bis,
- mi-se-re-re no-bis,
- mi-
- mi-se-re-
- mi-se-re-
- mi-
- mun-di, mi-se-re-re no-bis,
- di, mi-se-re-re, mi-se-re-re no-bis,
- di, mi-se-re-re no-bis,
- mun-di, mi-se-re-re no-bis,

Measure numbers and symbols at the bottom:

- #[6]
- 4 3 6 4 3
- #
- 71

Mi-se-re- re, Mi-se-re- re no-bis, mi-se-re-re no- bis.

Mi-se-re- re no-bis, mi-se-re- re no- bis.

Mi-se-re- re, Mi-se-re- re no-bis, mi-se-re-re no- bis.

Mi-se-re- re, mi-se-re-re no-bis, mi-se-re-re no- bis.

se-re-re no- bis, mi-se-re- re no- bis, mi-se-re-re no-bis.

re no- bis, mi-se-re- re, mi-se-re-re no- bis, no- bis.

re, mi-se-re-re no-bis, mi-se-re- re, mi-se-re- re no- bis.

se-re-re no- bis, mi-se-re- re, mi-se-re-re no- bis.

mi-se-re- re no-bis, mi-se-re- re no- bis.

Mi-se-re- re no- bis, mi-se-re- re no- bis.

Mi-se-re- re no-bis, mi-se-re-re, mi-se-re-re no- bis.

Mi-se-re-re no- bis, mi-se-re-re no- bis.

Example 4.8: Camillo Cortellini, 1615 Litany of Loreto a6

Ky-ri-e e-lei-son. Ky-ri-e e-lei-son.

Ky-ri-e e-lei-son. Ky-ri-e e-lei-son.

Ky-ri-e e-lei-son. Ky-ri-e e-lei-son.

Chri-ste e-lei-son. Chri-ste e-lei-son.

Chri-ste e-lei-son. Chri-ste e-lei-son.

Chri-ste e-lei-son.

son. Chri-ste e-xau-di nos. Pa-ter de

son. Chri-ste e-xau-di nos. Chri-ste e-xau-di nos. Pa-ter de

son. Chri-ste e-xau-di nos. Pa-ter de

Chri-ste e-xau-di nos. Chri-ste e-xau-di nos.

Chri-ste e-xau-di nos. Chri-ste e-xau-di nos.

Chri-ste e-xau-di nos. Chri-ste e-xau-di nos.

Chri-ste e-xau-di nos. Chri-ste e-xau-di nos.

15

cae-lis De-us, mi-se-re-re no-bis, mi-se-re-re no-bis,

cae-lis De-us, mi-se-re-re no-bis, mi-se-re-re no-bis,

cae-lis De-us, mi-se-re-re no-bis, mi-se-re-re no-bis,

Fi-li Re-dem-ptor mun-di De-us, Spi-ri-tus

Fi-li Re-dem-ptor mun-di De-us, Spi-ri-

Fi-li Re-dem-ptor mun-di De-us, Spi-

20

mi-se-re-re no-bis. San-cta Tri-ni-tas u-nus De-

Spi-ri-tus San-cte De-us, mi-se-re-re no-bis. San-cta Tri-ni-tas u-nus De-us, mi-se-

mi-se-re-re no-bis. San-cta Tri-ni-tas u-nus De-

San-cte De-us, mi-se-re-re no-bis,

tus San-cte De-us, mi-se-re-re no-bis,

ri-tus San-cte De-us, mi-se-re-re no-bis,

25

us, mi-se-re- re, mi-se-re- re no- bis. San-cta Ma-ri-a, o-

re- re, mi-se-re- re, mi-se-re- re no- bis. San-cta Ma-ri-a, o-

us, mi-se-re- re, mi-se-re- re no- bis. San-cta Ma-ri-a, o-

San-cta Ma-ri-a, o-

San-cta Ma-ri-a, o-

San-cta Ma-ri-a, o-

San-cta Ma-ri-a, o-

35

ra pro no- bis. San-cta Vir-go vir-gi-num,

ra pro no- bis. San-cta De-i Ge-ni-trix, San-cta Vir-go vir-gi-num,

ra pro no- bis. San-cta Vir-go vir-gi-num,

ra pro no- bis. San-cta De-i Ge-ni-trix, o-ra pro no- bis,

ra pro no- bis. San-cta De-i Ge-ni-trix, o-ra pro no- bis,

ra pro no- bis. San-cta De-i Ge-ni-trix, o-ra pro no- bis,

ra pro no- bis. San-cta De-i Ge-ni-trix, o-ra pro no- bis,

75

40

Ma-ter Chri-sti, o-ra pro no-bis, o-ra pro no-

Ma-ter Chri-sti, o-ra pro no-bis, o-ra pro no-

Ma-ter Chri-sti, o-ra pro no-bis. Ma-ter di-vi-nae gra-ti-ae, o-ra pro no-

ra pro no-bis. Ma-ter di-vi-nae gra-ti-ae, o-ra pro no-

ra pro no-bis. Ma-ter di-vi-nae gra-ti-ae,

ra pro no-bis. Ma-ter di-vi-nae gra-ti-ae,

h h # #

45

bis. Ma-ter in-vi-o-la-ta, Ma-ter a-ma-bi-lis,

bis. Ma-ter ca-stis-si-ma, o-ra pro no-bis. Ma-ter in-vi-o-la-ta, Ma-ter a-ma-bi-lis,

bis. Ma-ter in-vi-o-la-ta, o-ra pro no-bis, o-ra pro no-bis,

bis. Ma-ter ca-stis-si-ma, o-ra pro no-bis, o-ra pro no-bis, Ma-ter Salva-to-

Ma-ter ca-stis-si-ma, o-ra pro no-bis, Ma-ter in-vi-o-la-ta, o-ra pro no-bis, o-ra pro no-bis, Ma-ter Salva-to-

Ma-ter ca-stis-si-ma, o-ra pro no-bis, o-ra pro no-bis, o-ra pro no-bis, Ma-ter Salva-to-

h h

50

e- ra pro no - bis. Vir-go pru- den-tis-si-ma, o- ra pro no-bis, o - ra pro no -

o- ra pro no - bis. Vir-go pru- den-tis-si-ma, o- ra pro no-bis. Vir-go ve-ne-ran-da, o - ra pro no -

e- ra pro no - bis. Vir-go pru- den-tis-si-ma, o - ra pro no -

ris, Vir-go pru- den-tis-si-ma, o - ra pro no-bis. Vir-go ve-ne-ran-da,

ris, Vir-go pru- den-tis-si-ma, Vir-go ve-ne-ran-da,

ris, Vir-go pru- den-tis-si-ma, o - ra pro no-bis. Vir-go ve-ne-ran-da,

b # b

55

bis. Vir- go fi- de- lis, o- ra pro no - bis, o- ra pro no - bis,

bis, o- ra pro no - bis. Spe- cu-lum iu-sti-tiae, o- ra pro no - bis,

bis, o- ra pro no - bis, o- ra pro no - bis,

Vir-go fi- de- lis, Spe- cu-lum iu-sti-tiae, Cau-sa no-strae iu-sti-ti-

Vir-go fi- de- lis, Spe- cu-lum iu-sti-tiae, o- ra pro no-bis. Cau-sa no-strae iu-sti-ti-

Vir-go fi- de- lis, Spe- cu-lum iu-sti-tiae, Cau-sa no-strae iu-sti-ti-

b # # b

65

e- ra pro no bis, o -

o-ra pro no - bis. Vas in- si- gne de- vo- ti- o - nis, o -

o- ra pro no - bis. Vas in- si- gne de- vo- ti- o - nis,

ae, o-ra pro no - bis. Vas in- si- gne de- vo- ti- o - nis,

ae, o - ra pro no - bis, o -

ae, o - ra pro no - bis. Vas in- si- gne de- vo- ti- o - nis,

ae, o - ra pro no - bis. Vas in- si- gne de- vo- ti- o - nis,

ae, o - ra pro no - bis. Vas in- si- gne de- vo- ti- o - nis,

70

ra pro no - bis, o - ra pro no- bis, o - ra pro no- bis.

ra pro no - bis, o - ra pro no- bis, o - ra pro no- bis. Do -

Tur- ris Da- vi- di- ca, Tur- ris e- bur- ne- a, Do -

Tur- ris Da- vi- di- ca, Tur- ris e- bur- ne- a, Do -

ra pro no - bis o - ra pro no- bis, o - ra pro no- bis

Tur- ris Da- vi- di- ca, Tur- ris e- bur- ne- a,

b b # b

78

Do-mus au-re-a, o-ra pro no-bis. Stel-la ma-tu-ti-na, o-ra pro no-bis. Con-so

mus au-re-a, o-ra pro no-bis. Stel-la ma-tu-ti-na, o-ra pro no-bis. Con-so

mus au-re-a, o-ra pro no-bis. Stel-la ma-tu-ti-na, o-ra pro no-bis. Con-so

mus au-re-a, o-ra pro no-bis. Stel-la ma-tu-ti-na, o-ra pro no-bis. Sa-lus in-fir-mo-rum, o-ra pro no-bis.

Stel-la ma-tu-ti-na, o-ra pro no-bis. Sa-lus in-fir-mo-rum, o-ra pro no-bis.

Stel-la ma-tu-ti-na, o-ra pro no-bis. Sa-lus in-fir-mo-rum, o-ra pro no-bis.

la-trix af-fli-cto-rum, o-ra pro no-bis, o-ra pro no-

la-trix af-fli-cto-rum, o-ra pro no-bis, o-ra pro no-

la-trix af-fli-cto-rum, o-ra pro no-bis, Re-gi-na An-ge-lo-rum, o-ra pro no-

Re-gi-na An-ge-lo-rum

Re-gi-na An-ge-lo-rum, o-ra pro no-

Re-gi-na An-ge-lo-rum,

85

bis, o-ra pro no-bis. Re-gi-na Sanctorum om-ni-um, o-ra, o-ra

bis. Re-gi-na Mar-ty-rum, Re-gi-na Sanctorum om-ni-um, o-ra pro no-

bis. Re-gi-na Sanctorum om-ni-um, o-ra pro

Re-gi-na Mar-ty-rum, o-ra pro no-bis. Re-gi-na Sanctorum om-ni-um, o-ra pro no-

bis. Re-gi-na Mar-ty-rum, o-ra pro no-bis. Re-gi-na Sanctorum om-ni-um, o-ra pro

Re-gi-na Mar-ty-rum, Re-gi-na Sanctorum om-ni-um, o-ra pro

b

pro no-bis.

bis.

no-bis.

bis.

no-bis.

no-bis.

95

A-gnus De-i, qui tol-lis pec-ca-ta mun-di, par-ce

A-gnus De-i, qui tol-lis pec-ca-ta mun-di, par-ce no-

A-gnus De-i, qui tol-lis pec-ca-ta mun-di, par-ce

no- bis Do- mi- ne.

bis Do- mi- ne.

no- bis Do- mi- ne.

A- gnus De- i, qui tol- lis pec- ca- ta mun- di, e- xau- di nos Do- mi- ne.

A- gnus De- i, qui tol- lis pec- ca- ta mun- di, e- xau- di nos Do- mi- ne.

A- gnus De- i, qui tol- lis pec- ca- ta mun- di, e- xau- di nos Do- mi- ne.

A- gnus De- i, qui tol- lis pec- ca- ta mun- di,

A- gnus De- i, qui tol- lis pec- ca- ta mun- di,

A- gnus De- i, qui tol- lis pec- ca- ta mun- di, mi- se- re- re no-

ne. A- gnus De- i, qui tol- lis pec- ca- ta mun- di, mi- se-

ne. A- gnus De- i, qui tol- lis pec- ca- ta mun- di, mi- se- re- re

ne. A- gnus De- i, qui tol- lis pec- ca- ta mun- di,

Handwritten musical score for a vocal ensemble, featuring lyrics in French. The score is written on seven staves, with the first six staves containing vocal parts and the seventh staff containing a basso continuo line. The lyrics are: "mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis, re-re no-bis, mi-se-re-re no-bis, no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis." The score includes various musical notations such as notes, rests, and bar lines. The first staff is marked with a measure number of 110, and the sixth staff is marked with a measure number of 115.



110

mi-se-re-re no-bis,

mi-se-re-re no-bis,

let bis, mi-se-re-re no-bis,

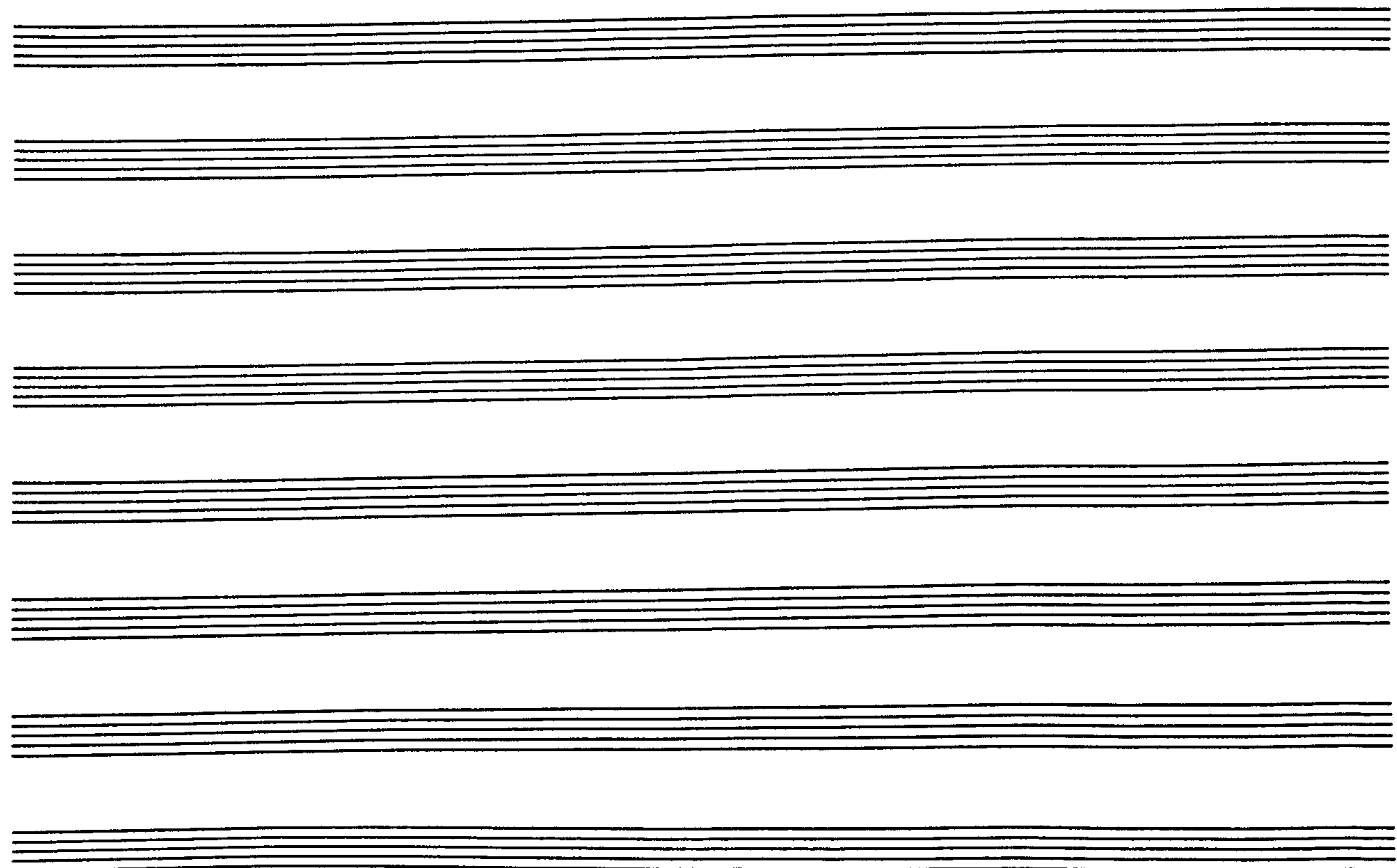
re-re no-bis, mi-se-re-re no-bis,

no-bis, mi-se-re-re no-bis,

mi-se-re-re no-bis,

115

Handwritten musical score for a vocal ensemble, featuring lyrics in French. The score is written on seven staves, with the first six staves containing vocal parts and the seventh staff containing a basso continuo line. The lyrics are: "mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis, re-re no-bis, mi-se-re-re no-bis, no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis." The score includes various musical notations such as notes, rests, and bar lines. The first staff is marked with a measure number of 110, and the sixth staff is marked with a measure number of 115.



mi-se-re-re no-bis,

mi-se-re-re no-bis,

let bis, mi-se-re-re no-bis,

re-re no-bis, mi-se-re-re no-bis,

no-bis, mi-se-re-re no-bis,

mi-se-re-re no-bis,

115

Example 4.9: Maurizio Cazzati, 1658 Litany of Loreto a8

Ky-ri-e, Ky-ri-e e-le-i-son, Chri-ste
 Ky-ri-e, Ky-ri-e e-le-i-son, Chri-ste
 Ky-ri-e, Ky-ri-e e-le-i-son, Chri-ste
 Ky-ri-e, Ky-ri-e e-le-i-son, Chri-ste
 Ky-ri-e, Ky-ri-e e-le-i-son, Chri-ste e-le-i-son.
 Ky-ri-e, Ky-ri-e e-le-i-son, Chri-ste e-le-i-son.
 Ky-ri-e, Ky-ri-e e-le-i-son, Chri-ste e-le-i-son.
 Ky-ri-e, Ky-ri-e e-le-i-son, Chri-ste e-le-i-son.

au-di nos. Pa-ter de cae-lis De-us, mi-se-re.
 au-di nos. Pa-ter de cae-lis De-us, mi-se-re.
 au-di nos. Pa-ter de cae-lis De-us, mi-se-re-re, mi-
 au-di nos. Pa-ter de cae-lis De-us, mi-se-re-
 Chri-ste ex-au-di nos. Pa-ter de cae-lis De-us, mi-se-re-
 Chri-ste ex-au-di nos. Pa-ter de cae-lis De-us, mi-se-re-re.
 Chri-ste ex-au-di nos. Pa-ter de cae-lis De-us, mi-se-re-
 Chri-ste ex-au-di nos. Pa-ter de cae-lis De-us, mi-se-re-

Handwritten musical score for "Te igitur" in G major. The score is written on ten staves, with the first four staves representing a four-part vocal setting (Soprano, Alto, Tenor, Bass) and the remaining six staves representing a basso continuo line. The lyrics are in Latin, and the music is in G major, indicated by one sharp (F#) on the staff.

The lyrics for the first part are: *re no - bis, mi - se - re - re no -*

The lyrics for the second part are: *re no - bis, mi - se - re - re no -*

The lyrics for the third part are: *re no - bis, mi - se - re - re no -*

The lyrics for the fourth part are: *re no - bis, mi - se - re - re no -*

The lyrics for the fifth part are: *re no - bis, Fi - li Re - demp - tor mun - di De - us,*

The lyrics for the sixth part are: *mi - se - re - re no - bis, Fi - li Re - demp - tor mun - di De - us,*

The lyrics for the seventh part are: *re no - bis, Fi - li Re - demp - tor mun - di De - us,*

The lyrics for the eighth part are: *re no - bis, Fi - li Re - demp - tor mun - di De - us,*

The lyrics for the ninth part are: *re no - bis, Fi - li Re - demp - tor mun - di De - us,*

The lyrics for the tenth part are: *re no - bis, Fi - li Re - demp - tor mun - di De - us,*

The score includes a final figured bass line at the bottom, which is a single staff with a treble clef and a key signature of one sharp (F#). The figured bass line contains the following notes: *re no - bis, Fi - li Re - demp - tor mun - di De - us,*

Handwritten musical score for a piece titled "Miserere" and "Sanctus". The score is written on ten staves, with the first four staves containing the "Miserere" section and the remaining six staves containing the "Sanctus" section. The music is written in a simple, handwritten style, likely for a church service. The lyrics are written below the notes.

Miserere Section:

- Staff 1: *bi-*, *mi-se-re-re no-* *bi-*, *mi-se-re-re*
- Staff 2: *bi-*, *mi-se-re-re no-* *bi-*, *mi-se-re-re*
- Staff 3: *bi-*, *mi-se-re-re no-* *bi-*, *mi-se-re-re*
- Staff 4: *bi-*, *mi-se-re-re no-* *bi-*, *mi-se-re-re*

Sanctus Section:

- Staff 5: *Spi-ri-tus sancte De-* *us,* *Sancta Tri-ni-tas u-nus De-* *us,*
- Staff 6: *Spi-ri-tus sancte De-* *us,* *Sancta Tri-ni-tas u-nus De-* *us,*
- Staff 7: *Spi-ri-tus sancte De-* *us,* *Sancta Tri-ni-tas u-nus De-* *us,*
- Staff 8: *Spi-ri-tus sancte De-* *us,* *Sancta Tri-ni-tas u-nus De-* *us,*
- Staff 9: *Spi-ri-tus sancte De-* *us,* *Sancta Tri-ni-tas u-nus De-* *us,*
- Staff 10: *Spi-ri-tus sancte De-* *us,* *Sancta Tri-ni-tas u-nus De-* *us,*

The score includes a key signature of one flat (B-flat) and a time signature of 4/3. The music is written in a simple, handwritten style, likely for a church service.

30

no-bis. San-cta Ma-ri-a, o-ra pro no-bis. San-cta
 no-bis. San-cta Ma-ri-a, o-ra pro no-bis. San-cta
 no-bis. San-cta Ma-ri-a, o-ra pro no-bis. San-cta
 no-bis. San-cta Ma-ri-a, o-ra pro no-bis. San-cta
 San-cta Ma-ri-a, o-ra pro no-bis.
 San-cta Ma-ri-a, o-ra pro no-bis.
 San-cta Ma-ri-a, o-ra pro no-bis.
 San-cta Ma-ri-a, o-ra pro no-bis.
 San-cta Ma-ri-a, o-ra pro no-bis.
 San-cta Ma-ri-a, o-ra pro no-bis.
 4 3 4 3 6 5

35 40

De-i Ge-ni-trix, o-ra pro no-bis. Ma-ter Chri-
 De-i Ge-ni-trix, o-ra pro no-bis. Ma-ter Chri-
 De-i Ge-ni-trix, o-ra pro no-bis. Ma-ter Chri-
 De-i Ge-ni-trix, o-ra pro no-bis. Ma-ter Chri-
 San-cta Vir-go Vir-gi-num, o-ra pro no-bis. Ma-ter Chri-
 San-cta Vir-go Vir-gi-num, o-ra pro no-bis. Ma-ter Chri-
 San-cta Vir-go Vir-gi-num, o-ra pro no-bis. Ma-ter Chri-
 San-cta Vir-go Vir-gi-num, o-ra pro no-bis. Ma-ter Chri-
 6 # 6 b

45

sti, o - ra pro no - bis, Ma - ter di - vi - nae gra - ti - ae, Ma - ter ca - stis - si -

sti, o - ra pro no - bis, Ma - ter di - vi - nae gra - ti - ae, Ma - ter ca - stis - si -

sti, o - ra pro no - bis, Ma - ter di - vi - nae gra - ti - ae, Ma - ter ca - stis - si -

sti, o - ra pro no - bis, Ma - ter di - vi - nae gra - ti - ae, Ma - ter ca - stis - si -

sti, o - ra pro no - bis, Ma - ter pu - ris - si - ma,

sti, o - ra pro no - bis, Ma - ter pu - ris - si - ma,

sti, o - ra pro no - bis, Ma - ter pu - ris - si - ma,

sti, o - ra pro no - bis, Ma - ter pu - ris - si - ma,

50

55

Ma, Ma - ter in - te - me - ra - ta, o - ra pro no - bis, Ma - ter ad - mi - ra - bi - lis,

Ma, Ma - ter in - te - me - ra - ta, o - ra pro no - bis, Ma - ter ad - mi - ra - bi - lis,

Ma, Ma - ter in - te - me - ra - ta, o - ra pro no - bis, Ma - ter ad - mi - ra - bi - lis,

Ma, Ma - ter in - te - me - ra - ta, o - ra pro no - bis, Ma - ter ad - mi - ra - bi - lis,

Ma - ter in - vi - o - la - ta, o - ra pro no - bis, Ma - ter a - ma - bi - lis, Ma - ter Cre - a -

Ma - ter in - vi - o - la - ta, o - ra pro no - bis, Ma - ter a - ma - bi - lis, Ma - ter Cre - a -

Ma - ter in - vi - o - la - ta, o - ra pro no - bis, Ma - ter a - ma - bi - lis, Ma - ter Cre - a -

Ma - ter in - vi - o - la - ta, o - ra pro no - bis, Ma - ter a - ma - bi - lis, Ma - ter Cre - a -

[illegible]

65

ora pro no-bis, Vir-go de-mens, o-
ora pro no-bis, Vir-go de-mens, o-
ora pro no-bis, Vir-go de-mens, o-
ora pro no-bis, Vir-go de-mens, o-
ran-da, Vir-go pre-di-can-da, Vir-go po-tens, Vir-go fi-de-
ran-da, Vir-go pre-di-can-da, Vir-go po-tens, Vir-go fi-de-
ran-da, Vir-go pre-di-can-da, Vir-go po-tens, Vir-go fi-de-
ran-da, Vir-go pre-di-can-da, Vir-go po-tens, Vir-go fi-de-
4 3 b

70 75

ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis,

ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis,

ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis,

ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis,

lis, o - ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis, Spe-cu-lum ju - sti - ti - ae,

lis, o - ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis, Spe-cu-lum ju - sti - ti - ae,

lis, o - ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis, Spe-cu-lum ju - sti - ti - ae,

lis, o - ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis, Spe-cu-lum ju - sti - ti - ae,

lis, o - ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis, Spe-cu-lum ju - sti - ti - ae,

4 3 5 6

80

bis, o - ra pro no - bis. Cau - sa no - stae - ti - ti - ae, Vas spi -

bis, o - ra pro no - bis. Cau - sa no - stae - ti - ti - ae, Vas spi -

bis, o - ra pro no - bis. Cau - sa no - stae - ti - ti - ae, Vas spi -

bis, o - ra pro no - bis. Cau - sa no - stae - ti - ti - ae, Vas spi -

Se-des sa-pi-en-ti-ae, Cau - sa no - stae - ti - ti - ae, o - ra pro no - bis.

Se-des sa-pi-en-ti-ae, Cau - sa no - stae - ti - ti - ae, o - ra pro no - bis.

Se-des sa-pi-en-ti-ae, Cau - sa no - stae - ti - ti - ae, o - ra pro no - bis.

Se-des sa-pi-en-ti-ae, Cau - sa no - stae - ti - ti - ae, o - ra pro no - bis.

5 6 # 5 6

85 90

ni-tu-a-le, Vas ui-si-gne de-vo-ti-o-nis, o-ra pro no-bis. Ro-sa my-s-ti-ca,

ni-tu-a-le, Vas ui-si-gne de-vo-ti-o-nis, o-ra pro no-bis. Ro-sa my-s-ti-ca,

ni-tu-a-le, Vas ui-si-gne de-vo-ti-o-nis, o-ra pro no-bis. Ro-sa my-s-ti-ca,

ni-tu-a-le, Vas ui-si-gne de-vo-ti-o-nis, o-ra pro no-bis. Ro-sa my-s-ti-ca,

Vas ho-no-ra-bi-le, o-ra pro no-bis. Tur-ris Da-

Vas ho-no-ra-bi-le, o-ra pro no-bis. Tur-ris Da-

Vas ho-no-ra-bi-le, o-ra pro no-bis. Tur-ris Da-

Vas ho-no-ra-bi-le, o-ra pro no-bis. Tur-ris Da-

7 6 4 3

95

Tur-ris e-bur-ne-a, o-ra pro no-bis. Ja-nu-a

Tur-ris e-bur-ne-a, o-ra pro no-bis. Ja-nu-a

Tur-ris e-bur-ne-a, o-ra pro no-bis. Ja-nu-a

Tur-ris e-bur-ne-a, o-ra pro no-bis. Ja-nu-a

vi-di-ca, Do-mus au-re-a, For-de-ris ar-ca, o-ra pro no-

vi-di-ca, Do-mus au-re-a, For-de-ris ar-ca, o-ra pro no-

vi-di-ca, Do-mus au-re-a, For-de-ris ar-ca, o-ra pro no-

vi-di-ca, Do-mus au-re-a, For-de-ris ar-ca, o-ra pro no-

6 #

100 105 110

cae-li, stel-la-ma-fu-ti-na, o-ra pro no-bis, Re-fu-gi-um pec-ca-

cae-li, stel-la-ma-fu-ti-na, o-ra pro no-bis, Re-fu-gi-um pec-ca-

cae-li, stel-la-ma-fu-ti-na, o-ra pro no-bis, Re-fu-gi-um pec-ca-

cae-li, stel-la-ma-fu-ti-na, o-ra pro no-bis, Re-fu-gi-um pec-ca-

bis. Sa-lus in-fi-r-mo-rum,

bis. Sa-lus in-fi-r-mo-rum,

bis. Sa-lus in-fi-r-mo-rum,

bis. Sa-lus in-fi-r-mo-rum,

#

115 120

to-rum, Au-xi-li-um Chri-sti-a-no-rum, o-ra pro no-bis.

to-rum, Au-xi-li-um Chri-sti-a-no-rum, o-ra pro no-bis.

to-rum, Au-xi-li-um Chri-sti-a-no-rum, o-ra pro no-bis.

to-rum, Au-xi-li-um Chri-sti-a-no-rum, o-ra pro no-bis.

Con-so-la-ti-x af-fli-cto-rum, Au-xi-li-um Chri-sti-a-no-rum, o-ra pro no-bis.

Con-so-la-ti-x af-fli-cto-rum, Au-xi-li-um Chri-sti-a-no-rum, o-ra pro no-bis.

Con-so-la-ti-x af-fli-cto-rum, Au-xi-li-um Chri-sti-a-no-rum, o-ra pro no-bis.

Con-so-la-ti-x af-fli-cto-rum, Au-xi-li-um Chri-sti-a-no-rum, o-ra pro no-bis.

6 # 6

125

Re-gi-na An-ge-lo- rum, o-ra pro no- bis, Re-gi-na

Re-gi-na An-ge-lo- rum, o-ra pro no- bis, Re-gi-na

Re-gi-na An-ge-lo- rum, o-ra pro no- bis, Re-gi-na

Re-gi-na An-ge-lo- rum, o-ra pro no- bis, Re-gi-na

Re-gi-na Pa-tri-ar-cha- rum, o-ra pro no- bis,

Re-gi-na Pa-tri-ar-cha- rum, o-ra pro no- bis,

Re-gi-na Pa-tri-ar-cha- rum, o-ra pro no- bis,

Re-gi-na Pa-tri-ar-cha- rum, o-ra pro no- bis,

6 4 3 7 6 6

130 135

Pro-ph-e-ta- rum, Re-gi-na A-po-sto- lo- rum, Re-gi-na Mar-ti- rum,

Pro-ph-e-ta- rum, Re-gi-na A-po-sto- lo- rum, Re-gi-na Mar-ti- rum,

Pro-ph-e-ta- rum, Re-gi-na A-po-sto- lo- rum, Re-gi-na Mar-ti- rum,

Pro-ph-e-ta- rum, Re-gi-na A-po-sto- lo- rum, Re-gi-na Mar-ti- rum,

o- ra pro no- bis, o- ra pro no- bis, Re-gi-na

o- ra pro no- bis, o- ra pro no- bis, Re-gi-na

o- ra pro no- bis, o- ra pro no- bis, Re-gi-na

o- ra pro no- bis, o- ra pro no- bis, Re-gi-na

4 3 10 10

[illegible]

Example 4.10: Giovanni Paolo Colonna, 1682 Litany of Loreto a8

5

Ky-ri-e e-le-i-son, e-le-i-son, Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.

Christe e-le-i-son. Christe e-le-i-son. Christe e-le-i-son. Christe, Christe e-le-i-son.

4 2 # b 4 # b 6 7 6 5 4 3

10

le-i-son. Christe, Christe e-xau-di nos. le-i-son. Christe, Christe e-xau-di nos. e-le-i-son. Christe, Christe e-xau-di nos. Christe au-di nos. Christe e-xau-di nos. Pa-ter de cae-lis. Christe au-di nos. Christe e-xau-di nos. Pa-ter de cae-lis. Christe, Christe au-di nos. Christe e-xau-di nos.

4 3 # # b # b 4 # 5 6 5 6 5

15

mi-se-re-re no-bis,

mi-se-re-re no-bis,

mi-se-re-re no-bis.

mi-se-re-re no-bis.

tu de caelis De-us, Fi-li Ra-dem-pto-r mun-

De-us, de cae-lis De-us, Fi-li Re-dem-pto-r mun-di, Re-dem-pto-r

lis De-us, Fi-li Re-dem-pto-r mun-di,

Pa-ter de cae-lis De-us, Fi-li Re-dem-pto-r, Re-dem-pto-r

6 9 8 4 3 5 6 # 4 # # 6 7 6

25

mi-se-re-re no-bis, mi-se-re-re no-bis,

mi-se-re-re no-bis, mi-se-re-re no-bis,

mi-se-re-re no-bis, mi-se-re-re no-bis,

mi-se-re-re no-bis, mi-se-re-re no-bis,

di De-us, Spi-ri-tus san-cte De-us, San-cta

mun-di De-us, Spi-ri-tus san-cte De-us, San-cta Tri-ni-tas

mun-di De-us, Spi-ri-tus san-cte De-us, San-cta

mun-di De-us, Spi-ri-tus san-cte De-us, San-cta

7 6 4 # 7 6 b b 5 4 4 #

Handwritten musical score for "Sancta Maria" in G major, 3/4 time. The score is written on ten staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics "mi-se-re-re no-bis. San-cta Ma-ri-". The next four staves are instrumental parts (Violin I, Violin II, Viola, Cello/Double Bass) with lyrics "Trini-tas u-nus De-us, San-cta, San-cta Ma-ri-a,". The final staff is a basso continuo line with figured bass notation. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked "Allegretto".

45

Ma-ter Chri-sti, Ma-tur-pu-ris-si-ma et ca-stis-si-ma, Ma-
 Ma-ter Chri-sti, Ma-tur-pu-ris-si-ma et ca-stis-si-ma,
 Ma-ter Chri-sti, Ma-tur-pu-ris-si-ma et ca-stis-si-ma,
 Ma-ter Chri-sti, Ma-tur-pu-ris-si-ma et ca-stis-si-ma,
 bis. Ma-ter di-vi-nae gra-ti-ae, o-ra, o-ra pro no-bis.
 pro no-bis. Ma-ter di-vi-nae gra-ti-ae, o-ra pro no-bis.
 pro no-bis. Ma-ter di-vi-nae gra-ti-ae, o-ra pro no-bis.
 - pro no-bis. Ma-ter di-vi-nae gra-ti-ae, o-ra, o-ra pro no-bis.

4 3 4 6 4 6 b 4 b 4 4 3

55

ter in-vi-o-la-ta, o-ra pro no-bis.
 Ma-ter in-vi-o-la-ta, o-ra pro no-bis.
 Ma-ter in-vi-o-la-ta, o-ra pro no-bis.
 Ma-ter in-vi-o-la-ta, o-ra, o-ra pro no-bis.
 bis. Ma-ter in-ter-me-ra-ta, Ma-tu-ra-ma-bi-lis et ad-mi-
 bis. Ma-ter in-ter-me-ra-ta, Ma-tu-ra-ma-bi-lis et ad-mi-
 bis. Ma-ter in-ter-me-ra-ta, Ma-tu-ra-ma-bi-lis et ad-mi-
 bis. Ma-ter in-ter-me-ra-ta, Ma-tu-ra-ma-bi-lis et ad-mi-

4 6 b 4 b 6 4 3 4 6 b 4

60

ra pro no - bis. ra pro no - bis.
 ra pro no - bis. ra pro no - bis.
 ra pro no - bis. ra pro no - bis.
 ra pro no - bis. ra pro no - bis.
 ra-bi-lis, Ma - ter Cre-a - to - ris et Salva - to - ris, Vir-go pruden -
 ra-bi-lis, Ma - ter Cre-a - to - ris et Salva - to - ris, Vir-go pruden -
 ra-bi-lis, Ma - ter Cre-a - to - ris et Salva - to - ris, Vir-go pruden -
 ra-bi-lis, Ma - ter Cre-a - to - ris et Salva - to - ris, Vir-go pruden -

h 4 3 b 6 h 7 6 h b 4 3

65

Vir-go ve-ne-ran-da, o - ra pro no - bis. Vir-go
 Vir-go ve-ne-ran-da, o - ra pro no - bis. Vir-go
 Vir-go ve-ne-ran-da, o - ra pro no - bis. Vir-go
 Vir-go ve-ne-ran-da, o - ra pro no - bis. Vir-go
 his-si-ma, Vir-go prae-di-can - da, o - ra pro no - bis.
 his-si-ma, Vir-go prae-di-can - da, o - ra pro no - bis.
 his-si-ma, Vir-go prae-di-can - da, o - ra pro no - bis.
 his-si-ma, Vir-go prae-di-can - da, o - ra pro no - bis.

b # b 7 # 6 # h 5 6 h 4 3 #

70 75

po-tens, Vir-go fi-de-lis, o-ra pro no-bis. Causa

po-tens, Vir-go fi-de-lis, o-ra pro no-bis. Causa

po-tens, Vir-go fi-de-lis, o-ra pro no-bis. Causa

po-tens, Vir-go fi-de-lis, o-ra pro no-bis. Causa

Vir-go ele-mens, Spe-cu-lum ju-sti-ti-ae, Se-des, se-dessa-pi-en-ti-ae,

Vir-go ele-mens, Spe-cu-lum ju-sti-ti-ae, Se-dessa-pi-en-ti-ae,

Vir-go ele-mens, Spe-cu-lum ju-sti-ti-ae, Se-des sa-pi-en-ti-ae,

Vir-go ele-mens, Spe-cu-lum ju-sti-ti-ae, Se-des sa-pi-en-ti-ae,

♭ # # ♭ 45 ♭ 4 # 6

80

no-stre lae-ti-ti-ae, Vas spi-ri-tu-a-le, Vas tri-signe de-

no-stre lae-ti-ti-ae, Vas spi-ri-tu-a-le, Vas tri-signe de-

no-stre lae-ti-ti-ae, Vas spi-ri-tu-a-le, Vas tri-signe de-

no-stre lae-ti-ti-ae, Vas spi-ri-tu-a-le, Vas tri-signe de-

o-ra pro no-bis. Vas ho-no-ra-bi-le,

o-ra pro no-bis. Vas ho-no-ra-bi-le,

o-ra pro no-bis. Vas ho-no-ra-bi-le,

o-ra pro no-bis. Vas ho-no-ra-bi-le,

♭ 6 ♭ # 45 ♭ 4 3 ♭ 6 # 4 45

85 18 90

vo-ti-o-nis, Ro-sa my-shi-ca, Tur-ris Da-vi-di-ca,

vo-ti-o-nis, Ro-sa my-shi-ca, Tur-ris Da-vi-di-ca,

vo-ti-o-nis, Ro-sa my-shi-ca, Tur-ris Da-vi-di-ca,

vo-ti-o-nis, Ro-sa my-shi-ca, Tur-ris Da-vi-di-ca,

o-ra pro no-bis. Ro-sa my-shi-ca, Tur-ris e-bur-ne-

o-ra pro no-bis. Ro-sa my-shi-ca, Tur-ris e-bur-ne-

o-ra pro no-bis. Ro-sa my-shi-ca, Tur-ris e-bur-ne-

o-ra pro no-bis. Ro-sa my-shi-ca, Tur-ris e-bur-ne-

h # 6 h # 6 h 4 # 6

95

o-ra pro no-bis, o-ra pro no-bis, o-ra pro no-bis. Stel-la

o-ra pro no-bis, o-ra pro no-bis, o-ra pro no-bis. Stel-la

o-ra pro no-bis, o-ra pro no-bis, o-ra pro no-bis. Stel-la

o-ra pro no-bis, o-ra pro no-bis, o-ra pro no-bis. Stel-la

a, Do-mus au-re-a, Fo-ederis ar-ca, Ja-nu-a cae-li,

a, Do-mus au-re-a, Fo-ederis ar-ca, Ja-nu-a cae-li,

a, Do-mus au-re-a, Fo-ederis ar-ca, Ja-nu-a cae-li,

a, Do-mus au-re-a, Fo-ederis ar-ca, Ja-nu-a cae-li,

4 3 4 3 h h 4 # b # b



115

Re-gi-na Pa-tri-ar-cha-rum, o-ra pro no-bis. Re-gi-na A-po-sto-lo-rum, o-

Re-gi-na Pa-tri-ar-cha-rum, o-ra pro no-bis. Re-gi-na A-po-sto-lo-rum, o-

Re-gi-na Pa-tri-ar-cha-rum, o-ra pro no-bis. Re-gi-na A-po-sto-lo-rum, o-

Re-gi-na Pa-tri-ar-cha-rum, o-ra pro no-bis. Re-gi-na A-po-sto-lo-rum, o-

lo-rum, o-ra. Re-gi-na Pro-ph-e-ta-rum, o-ra.

lo-rum, o-ra. Re-gi-na Pro-ph-e-ta-rum, o-ra.

lo-rum, o-ra. Re-gi-na Pro-ph-e-ta-rum, o-ra.

lo-rum, o-ra. Re-gi-na Pro-ph-e-ta-rum, o-ra.

lo-rum, o-ra. Re-gi-na Pro-ph-e-ta-rum, o-ra.

9 8 # 4 6 7 # 6 # 4 5 4 # # 4 #

120 125

ra pro no-bis. Re-gi-na Con-fes-so-rum et Vir-gi-num, Re-gi-na, o-

ra pro no-bis. Re-gi-na Con-fes-so-rum et Vir-gi-num, Re-gi-na, o-

ra pro no-bis. Re-gi-na Con-fes-so-rum et Vir-gi-num, Re-gi-na, o-

ra pro no-bis. Re-gi-na Con-fes-so-rum et Vir-gi-num, Re-gi-na, o-

Re-gi-na Mar-ti-rum, Re-gi-na San-cto-rum om-ni-um,

Re-gi-na Mar-ti-rum, Re-gi-na San-cto-rum om-ni-um,

Re-gi-na Mar-ti-rum, Re-gi-na San-cto-rum om-ni-um,

Re-gi-na Mar-ti-rum, Re-gi-na San-cto-rum om-ni-um,

6 4 4 4 # 6 4 # 6 4 #

130

ra, o-ra pro no-bis. Re-gi-na Sa-cra-tis-si-mi Ro-sa-ri.

ra, o-ra pro no-bis. Re-gi-na Sa-cra-tis-si-mi Ro-sa-ri.

ra, o-ra pro no-bis. Re-gi-na Sa-cra-tis-si-mi Ro-sa-ri.

ra, o-ra pro no-bis. Re-gi-na Sa-cra-tis-si-mi Ro-sa-ri.

o-ra pro no-bis. Re-gi-na Sa-cra-tis-si-mi

o-ra pro no-bis. Re-gi-na Sa-cra-tis-si-mi

o-ra pro no-bis. Re-gi-na Sa-cra-tis-si-mi

o-ra pro no-bis. Re-gi-na Sa-cra-tis-si-mi

h # h 5 6 5 #

135

i, o-ra, o-ra pro no-bis. A-gnus de-i, qui tol-lis pec-ca-ta mun-

i, o-ra, o-ra pro no-bis. A-gnus de-i, qui tol-lis pec-ca-ta. Fu

i, o-ra, o-ra pro no-bis. A-gnus de-i, qui tol-lis pec-ca-ta

i, o-ra, o-ra pro no-bis. A-gnus de-i, qui tol-lis pec-ca-ta

Ro-sa-ri-i, o-ra pro no-bis.

Ro-sa-ri-i, o-ra pro no-bis.

Ro-sa-ri-i, o-ra pro no-bis.

Ro-sa-ri-i, o-ra pro no-bis.

4

140

di,

A-gnus De-i, qui tol-lis pec-ca-ta mun-di,

mun-di,

mun-di,

mun-di,

mun-di,

145

Par-ce no-bis Do-mi-ne,

Par-ce no-bis Do-mi-ne,

Par-ce no-bis Do-mi-ne,

Par-ce no-bis Do-mi-ne,

Par-ce no-bis Do-mi-ne,

e-xau-di nos

e-xau-di

e-xau-di

e-xau-di

76 # b 5 6 4 3 # 7

150

A-gnus De-i, qui tol-lis pec-ca-ta mun-di,

A-gnus De-i, qui tol-lis pec-ca-ta mun-di,

A-gnus De-i, qui tol-lis pec-ca-ta mun-di,

A-gnus De-i, qui tol-lis pec-ca-ta mun-di,

di nos Do-mi-ne,

Do-mi-ne,

di nos Do-mi-ne,

nos Do-mi-ne,

mi-se-re-re no-

mi-se-re-re no-

mi-se-re-re no-

mi-se-re-re no-

mi-se-re-re no-

4 3 b b # 7 6 # b b 5 b 4 3

155

Mi-se-re-re no-bis, Mi-se-re-re no-bis, Mi-se-re-re no-bis, Mi-se-re-re no-bis, Mi-se-re-re no-bis, Mi-se-re-re no-bis, Mi-se-re-re no-bis, Mi-se-re-re no-bis, Mi-se-re-re no-bis, Mi-se-re-re no-bis.

of Loreto 1668 a8

Agnus De-i, qui tol-lis pec-ca-ta mun-di, par-ce no-bis do-mi-ni.

Agnus De-i, qui tol-lis pec-ca-ta mun-di, par-ce no-bis do-mi-ni.

Agnus De-i, qui tol-lis pec-ca-ta mun-di, par-ce no-bis do-mi-ni.

Agnus De-i, qui tol-lis pec-ca-ta mun-di, par-ce no-bis do-mi-ni.

piano
Agnus De-i, pec-ca-ta mun-di,

piano
Agnus De-i, pec-ca-ta mun-di,

piano
Agnus De-i, pec-ca-ta mun-di,

piano
Agnus De-i, pec-ca-ta mun-di,

piano F.
Agnus De-i, pec-ca-ta mun-di,

107

Handwritten musical score for "Miserere nobis" in G major, Op. 10, No. 1 by Franz Schubert. The score is for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and includes a basso continuo line. The lyrics are "mi-se-re-re re no-bis, mi-se-re-re re no-bis." The score is divided into three systems. The first system has four staves. The second system has five staves, with the fifth staff being a basso continuo line. The third system has four staves. The score includes dynamic markings such as "pianissimo", "F.", and "P.".

Example 4.12: Lorenzo Ratti, 1630 Litany of Loreto a12
(partial transcription)

Ky- ri- e e- lei- son.

Ky- ri- e e- lei- son.

Ky- ri- e e- lei- son.

Ky- ri- e e- lei- son.

Chri- ste,

Chri- ste,

Chri- ste,

Chri- ste,

4 3



10 15

Ky- ri- e

Ky- ri- e e- lei-

Ky- ri- e

Ky- ri- e

Chri-ste e- lei- son. Ky- ri-

Chri-ste e- lei- son. Ky- ri-

Chri- ste e- lei- son. Ky- ri-

Chri-ste e- lei- son. Ky- ri- e,

Ky- ri- e e- lei-

Ky- ri- e,

Ky- ri- e e-

Ky- ri- e,

4 3

20

e - lei - son, Ky - ri - e e - lei - son. Chri - ste - -

son, e - lei - son.

e - lei - son, Ky - ri - e e - lei - son.

e - lei - son.

e e - lei - son, e - lei - son. Chri - ste

e e - lei - son, e - lei - son.

e e - lei - son.

Ky - ri - e e - lei - son.

son, e - lei - son. Chri - ste

Ky - ri - e e - lei - son.

lei - son, e - lei - son.

Ky - ri - e e - lei - son.

4 3 6

25 30

au-di nos. Pa- ter de

Chri- ste e- xau-di nos. Pa- ter de cae-

Pa- ter de

Pa- ter de

au-di nos. Pa- ter de cae-

Chri- ste e- xau-di nos. Pa- ter

Pa- ter

Pa- ter de

au-di nos. Pa- ter de

Chri- ste e- xau-di nos. Pa- ter de

Pa- ter de cae-

Pa- ter de

6 6 6

35 40

cae-lis De- us, mi-se-re-re no-

lis De- us, mi-se-re-re no-bis,

cae-lis De- us, mi-se-re-re

cae-lis De- us, mi-se-re-re

lis, de cae-lis De- us, mi-

de. cae-lis De- us, mi-se-

de cae-lis De- us,

cae-lis De- us,

cae-lis De- us, de caelis De- us,

cae-lis De- us,

lis, de cae-lis De- us,

cae-lis De- us,

4 5#6 # 5#6

604



45

bis, mi-se-re-re no-bis, mi-se-re-re,
 mi-se-re-re, mi-se-re-re no-bis,
 no-bis, mi-se-re-re no-bis, mi-se-re-re,
 no-bis, mi-se-re-re, mi-se-re-re,

se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re
 re-re no-bis, mi-se-re-re no-bis, mi-se-re-re,
 mi-se-re-re no-bis, mi-se-re-re no-bis,
 mi-se-re-re no-bis, mi-se-re-re,

mi-se-re-re no-bis, mi-se-re-re no-bis
 mi-se-re-re no-bis, mi-se-re-re no-bis
 mi-se-re-re no-bis, mi-se-re-re no-bis
 mi-se-re-re no-bis, mi-se-re-re no-bis

mi-se-re-re no-bis, mi-se-re-re no-bis
 mi-se-re-re no-bis, mi-se-re-re no-bis
 mi-se-re-re no-bis, mi-se-re-re no-bis
 mi-se-re-re no-bis, mi-se-re-re no-bis

50

mi-se-re-re no-bis. — Fidei Redemptor mun-di De-us, mi-se-re-re no-

mi-se-re-re no-bis, mi-se-re-re no-

mi-se-re-re no-bis, mi-se-re-re no-

mi-se-re-re no-bis, mi-se-re-re no-

no-bis, no-bis, — mi-

mi-se-re-re no-bis. mi-

mi-se-re-re no-bis, mi-

mi-se-re-re no-bis, mi-

bis, no-bis,

re-re no-bis.

mi-se-re-re no-bis, —

mi-se-re-re no-bis,

4 3 # # 4 3



60

bis, mi-se-re-re no-bis. bis. mi-se-re-re no-bis. Spiritus sancte De-us, mi-se-re-re bis, mi-se-re-re, mi-se-re-re no-bis. bis, mi-se-re-re no-bis.

se-re-re no-bis, no-bis. se-re-re no-bis, mi-se-re-re no-bis, Spiritus sancte De-us, mi-se-re-re se-re-re, mi-se-re-re no-bis. se-re-re, mi-se-re-re no-bis. se-re-re, mi-se-re-re no-bis.

mi-se-re-re no-bis, mi-se-re-re no-bis. mi-se-re-re no-bis, mi-se-re-re bis. Spiritus sancte De-us, mi-se-re-re mi-se-re-re no-bis, mi-se-re-re no-bis. mi-se-re-re no-bis.

mi-se-re-re no-bis.

7 6 4 3 5 6

65 70

Sancta Trinitas u-nus De-us, mi-se-re-re no-

no-bis. Sancta Trinitas u-nus De-us, mi-se-re-re no-bis, no-

Sancta Trinitas u-nus De-us, mi-se-re-re, mi-se-re-re no-

Sancta Trinitas u-nus De-us, mi-se-re-re no-

Sancta Trinitas u-nus De-us, mi-se-re-re no-

no-bis. Sancta Trinitas u-nus De-us, mi-se-re-re no-bis.

Sancta Trinitas u-nus De-us, mi-se-re-re no-

Sancta Trinitas u-nus De-us, mi-se-re-re no-

Sancta Trinitas u-nus De-us, mi-se-re-re no-

no-bis. Sancta Trinitas u-nus De-us, mi-se-re-re, no-

Sancta Trinitas u-nus De-us, mi-se-re-re, mi-se-re-re, mi-se-re-re no-

Sancta Trinitas u-nus De-us, mi-se-re-re no-

4 3 4 3

604



o - ra pro no - bis.

San - cta Vir - go Vir - gi - num,

o - ra pro no - bis. Ma -

Cre - ni - trix, o - ra pro no - bis, o - ra pro no - bis.

o - ra pro no - bis.

San - cta Vir - go Vir - gi - num,

o - ra pro no - bis. Ma -

Cre - ni - trix, o - ra pro no - bis, o - ra pro no - bis.

o - ra pro no - bis.

San - cta Vir - go Vir - gi - num,

o - ra pro no - bis. Ma -

Cre - ni - trix, o - ra pro no - bis, o - ra pro no - bis.

o - ra pro no - bis.

San - cta Vir - go Vir - gi - num,

o - ra pro no - bis. Ma -

Cre - ni - trix, o - ra pro no - bis, o - ra pro no - bis.

4 3

4 3

604



90 95

Ma- ter di- vi- nae

Ma- ter di- vi- nae

ter Chri- sti, o-mni pro no-

bis. Ma- ter di- vi- nae

Ma- ter di- vi- nae

Ma- ter di- vi- nae

Ma- ter di- vi- nae

ter Chri- sti, o-mni pro no-

bis. Ma- ter di- vi- nae gra-

Ma- ter di- vi- nae

Ma- ter di- vi- nae

Ma- ter di- vi- nae gra-

ter Chri- sti, o-mni pro no- bis. Ma- ter di- vi- nae

Ma- ter di- vi- nae

6 6 5 4 3 #

gra-ti-ae, o-ra pro no-bis. Ma-ter pur-is-si-ma,
 gra-ti-ae, o-ra pro no-bis. Ma-ter pur-is-si-ma,
 gra-ti-ae, o-ra pro no-bis. Ma-ter pur-is-si-ma,
 gra-ti-ae, o-ra pro no-bis. Ma-ter pur-is-si-ma,

gra-ti-ae, o-ra pro no-bis. Ma-ter ca-stis-si-ma,
 gra-ti-ae, o-ra pro no-bis. Ma-ter ca-stis-si-ma,
 ti-ae, o-ra pro no-bis. Ma-ter ca-stis-si-ma,
 gra-ti-ae, o-ra pro no-bis. Ma-ter ca-stis-si-ma,

gra-ti-ae, o-ra pro no-bis,
 ti-ae, o-ra pro no-bis,
 gra-ti-ae, o-ra pro no-bis,
 gra-ti-ae, o-ra pro no-bis,

gra-ti-ae, o-ra pro no-bis,
 ti-ae, o-ra pro no-bis,
 gra-ti-ae, o-ra pro no-bis,
 gra-ti-ae, o-ra pro no-bis,

4 3

4 3

#

**Example 4.13: Carlo Donati Cossoni, Litany of Loreto 1671 a8
(partial transcription)**

[illegible][illegible]

115 120

San-cta Ma-ri-a, o-ra, o-ra

ri-a, Ma-ter Chri-sti, San-cta Ma-ri-a, o-ra, o-ra

San-cta Ma-ri-a, Ma-ter, Ma-ter di-vi-nae gra-ti-ae, o-ra, o-ra

San-cta Ma-ri-a, o-ra, o-ra

San-cta Ma-ri-a, o-ra, o-ra

ri-a, Ma-ter Chri-sti, San-cta Ma-ri-a, o-ra, o-ra

San-cta Ma-ri-a, Ma-ter, Ma-ter di-vi-nae gra-ti-ae, o-ra, o-ra

San-cta Ma-ri-a, o-ra, o-ra

6 5 4 3 6 # 4

125 130

pro-no-bis. San-cte, San-cte de-i ge-ni-trix, Ma-ter, Ma-ter pu-ris-si-ma, Ma-ter, Ma-ter,

pro-no-bis. Ma-ter, Ma-ter pu-ris-si-ma,

pro-no-bis. Ma-ter, Ma-ter pu-ris-si-ma,

pro-no-bis. Ma-ter, Ma-ter pu-ris-si-ma,

pro-no-bis. San-cte, San-cte de-i ge-ni-trix, Ma-ter, Ma-ter pu-ris-si-ma, Ma-ter, Ma-ter

pro-no-bis. Ma-ter, Ma-ter pu-ris-si-ma,

pro-no-bis. Ma-ter, Ma-ter pu-ris-si-ma,

pro-no-bis. Ma-ter, Ma-ter pu-ris-si-ma,

4 3 # 6 5 b

[illegible]

145 150

o-ra, o-ra, o-ra pro no-bis. Sancta Ma-ri-a, o-ra, o-ra pro no-bis, a-men

o-ra, o-ra, o-ra pro no-bis. Sancta Ma-ri-a, o-ra, o-ra pro no-bis,

o-ra, o-ra, o-ra pro no-bis. Sancta Ma-ri-a, o-ra, o-ra pro no-bis.

o-ra, o-ra o-ra, Sancta Ma-ri-a, o-ra, o-ra pro no-bis.

ra-bi-lis, o-ra, o-ra pro no-bis. Sancta Ma-ri-a, o-ra, o-ra pro no-bis,

ra-bi-lis, o-ra, o-ra pro no-bis. Sancta Ma-ri-a, o-ra, o-ra pro no-bis.

ra-bi-lis, o-ra, o-ra pro no-bis. Sancta Ma-ri-a, o-ra, o-ra pro no-bis.

ra-bi-lis, o-ra, o-ra pro no-bis. Sancta Ma-ri-a, o-ra, o-ra pro no-bis.

4 3

155 160 165

o-ra, Sancta Ma-ri-a, Ma-tu-pu-ri-si-ma, Ma-tu, Ma-tu Cre-a-to-ris,
 Ma-tu, Ma-tu Cre-a-to-ris,
 Ma-tu, Ma-tu Cre-a-to-ris, o-ra, o-ra,
 Ma-tu, Ma-tu Cre-a-to-ris,
 o-ra, Sancta Ma-ri-a, Ma-tu-pu-ri-si-ma, Ma-tu, Ma-tu Cre-a-to-ris,
 Ma-tu, Ma-tu Cre-a-to-ris,
 Ma-tu, Ma-tu Cre-a-to-ris, o-ra, o-ra,
 Ma-tu, Ma-tu Cre-a-to-ris.

4 4 3 6 5

170 175

Ma-tu, Ma-tu Sal-va-to-ris, *Adagio*
 Ma-tu, Ma-tu Sal-va-to-ris, *Virgo prudentis-si-ma,*
 Sancta Ma-ri-a, Ma-tu ca-stis-si-ma, Ma-tu, Ma-tu Sal-va-to-ris, *Virgo ve-ne-ran-da*
 Ma-tu, Ma-tu Sal-va-to-ris,
 Ma-tu, Ma-tu Sal-va-to-ris,
 Ma-tu, Ma-tu Sal-va-to-ris,
 Sancta Ma-ri-a, Ma-tu ca-stis-si-ma, Ma-tu, Ma-tu Sal-va-to-ris, *Virgo prae-di-*
 Ma-tu, Ma-tu Sal-va-to-ris.

4 4 3

180 185

Ma-ter Chri-sti, Ma-ter Chri-sti, Ma-ter Chri-sti, o - ra,

Vir-go po-tius, Vir-go po-tius et cle-mens, o - ra,

Ma-ter Chri-sti, Ma-ter Chri-sti, Ma-ter Chri-sti, o - ra,

can-te, o - ra,

Vir-go cle-mens, cle-mens et fi-de-lis, o - ra,

190

o - ra pro no-bis.

o - ra pro no-bis.

o - ra pro no-bis.

o - ra pro no-bis.

o - ra pro no-bis.

o - ra pro no-bis.

o - ra pro no-bis.

o - ra pro no-bis.

o - ra pro no-bis.

h 4 3

full piece is 300 bars long

Example 4.14: Lodovico Viadana, 1605 Litany of Loreto a4

Ky- ri- e e- lei- son. Chri- ste e- lei- son. Chri- ste au- di nos.

Ky- ri- e e- lei- son. Chri- ste e- lei- son. Chri- ste au- di nos.

Ky- ri- e e- lei- son. Chri- ste e- lei- son. Chri- ste au- di nos.

Ky- ri- e e- lei- son. Chri- ste e- lei- son. Chri- ste au- di nos.

Chri- ste e- xau- di nos. Pa- ter de cae- lis De- us, mi- se- re- re no- bis. Fi- li Re- dem- ptor mun- di De-

Chri- ste e- xau- di nos. Pa- ter de cae- lis De- us, mi- se- re- re no- bis. Fi- li Re- dem- ptor mun- di De-

Chri- ste e- xau- di nos. Pa- ter de cae- lis De- us, mi- se- re- re no- bis. Fi- li Re- dem- ptor mun- di De-

Chri- ste e- xau- di nos. Pa- ter de cae- lis De- us, mi- se- re- re no- bis. Fi- li Re- dem- ptor mun- di De-

us, mi- se- re- re no- bis. Spi- ri- tus San- cte De- us, mi- se- re- re no- bis,

us, mi- se- re- re no- bis. Spi- ri- tus San- cte De- us, mi- se- re- re no- bis. San- cta Tri- ni- tas u-

us, mi- se- re- re no- bis. Spi- ri- tus San- cte De- us, mi- se- re- re no- bis. San- cta Tri- ni- tas u-

us, mi- se- re- re no- bis. Spi- ri- tus San- cte De- us, mi- se- re- re no- bis. San- cta Tri- ni- tas u-

mi- se- re- re no- bis.

nus De- us, mi- se- re- re no- bis.

nus De- us, mi- se- re- re no- bis.

nus De- us, mi- se- re- re no- bis.

nus De- us, mi- se- re- re no- bis.

128

35 *si placet*

San-cta Ma-ri-a,
 Sancta Dei Geni-trix,
 Sancta Virgo virgi-num,
 Mater Chri-sti,
 Mater divinae grati-ae,
 Mater pu-rissi-ma,
 Mater invio-la-ta,
 Mater Crea-to-ris,
 Mater Salva-to-ris,

- o - ra pro no-bis. Chri-ste au-di-nos.

si placet

San-cta Ma-ri-a,
 Sancta Dei Geni-trix,
 Sancta Virgo virgi-num,
 Mater Chri-sti,
 Mater divinae grati-ae,
 Mater pu-rissi-ma,
 Mater invio-la-ta,
 Mater Crea-to-ris,
 Mater Salva-to-ris,

- o - ra pro no-bis. Chri-ste au-di-nos.

si placet

San-cta Ma-ri-a,
 Sancta Dei Geni-trix,
 Sancta Virgo virgi-num,
 Mater Chri-sti,
 Mater divinae grati-ae,
 Mater pu-rissi-ma,
 Mater invio-la-ta,
 Mater Crea-to-ris,
 Mater Salva-to-ris,

- o - ra pro no-bis. Chri-ste au-di-nos.

si placet

San-cta Ma-ri-a,
 Sancta Dei Geni-trix,
 Sancta Virgo virgi-num,
 Mater Chri-sti,
 Mater divinae grati-ae,
 Mater pu-rissi-ma,
 Mater invio-la-ta,
 Mater Crea-to-ris,
 Mater Salva-to-ris,

- o - ra pro no-bis. Chri-ste au-di-nos.

Vir-go fi-de-lis,
 Virgo pruden-tissi-ma,
 Virgo prae-di-can-da,
 Speculum in-stiti-ae,
 Janna cae-li,
 Stella matu-ti-na,
 Consolatrix affli-cto-rum,

- o - ra pro no-bis.

Vir-go fi-de-lis,
 Virgo pruden-tissi-ma,
 Virgo prae-di-can-da,
 Speculum in-stiti-ae,
 Janna cae-li,
 Stella matu-ti-na,
 Consolatrix affli-cto-rum,

- o - ra pro no-bis.

Vir-go fi-de-lis,
 Virgo pruden-tissi-ma,
 Virgo prae-di-can-da,
 Speculum in-stiti-ae,
 Janna cae-li,
 Stella matu-ti-na,
 Consolatrix affli-cto-rum,

- o - ra pro no-bis.

Vir-go fi-de-lis,
 Virgo pruden-tissi-ma,
 Virgo prae-di-can-da,
 Speculum in-stiti-ae,
 Janna cae-li,
 Stella matu-ti-na,
 Consolatrix affli-cto-rum,

- o - ra pro no-bis.

40

Regina An-ge-lo-rum,
 Regina Prophe-ta-rum,
 Regina Aposto-lo-rum,
 Regina Marty-rum,
 Regina Confes-so-rum,
 Regina Virgi-num,
 Regina Sanctorum omni-um,

- o - ra pro no-bis.

Regina An-ge-lo-rum,
 Regina Prophe-ta-rum,
 Regina Aposto-lo-rum,
 Regina Marty-rum,
 Regina Confes-so-rum,
 Regina Virgi-num,
 Regina Sanctorum omni-um,

- o - ra pro no-bis.

Regina An-ge-lo-rum,
 Regina Prophe-ta-rum,
 Regina Aposto-lo-rum,
 Regina Marty-rum,
 Regina Confes-so-rum,
 Regina Virgi-num,
 Regina Sanctorum omni-um,

- o - ra pro no-bis.

Regina An-ge-lo-rum,
 Regina Prophe-ta-rum,
 Regina Aposto-lo-rum,
 Regina Marty-rum,
 Regina Confes-so-rum,
 Regina Virgi-num,
 Regina Sanctorum omni-um,

- o - ra pro no-bis.

45

Agnus Dei, qui tollis peccata mun-di, par-ce no-bis Do-mi-ne.

Agnus Dei, qui tollis peccata mun-di, par-ce no-bis Do-mi-ne.

Agnus Dei, qui tollis peccata mun-di, par-ce no-bis Do-mi-ne.

Agnus Dei, qui tollis peccata mun-di, par-ce no-bis Do-mi-ne.

50

Agnus Dei, qui tollis peccata mun-di, e-xau-di nos Do-mi-ne.

Agnus Dei, qui tollis peccata mun-di, e-xau-di nos Do-mi-ne.

Agnus Dei, qui tollis peccata mun-di, e-xau-di nos Do-mi-ne.

Agnus Dei, qui tollis peccata mun-di, e-xau-di nos Do-mi-ne.

55

60

Agnus Dei, qui tollis peccata mun-di, mi-se-re-re no-bis.

Agnus Dei, qui tollis peccata mun-di, mi-se-re-re no-bis.

Agnus Dei, qui tollis peccata mun-di, mi-se-re-re no-bis.

Agnus Dei, qui tollis peccata mun-di, mi-se-re-re no-bis.

130

Example 4.15: Giovanni Cavaccio, 1611 Requiem Litany a4

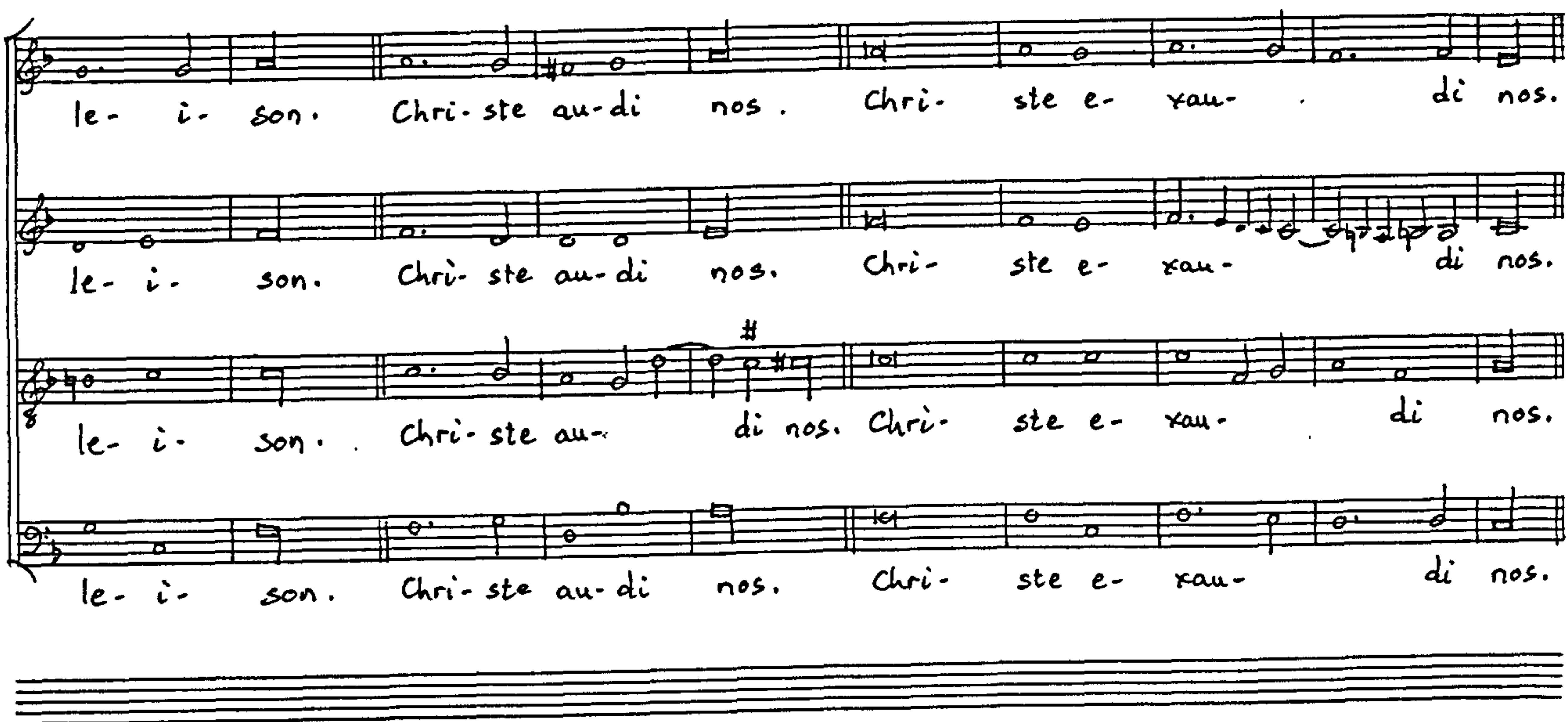


Ky-ri-e e-le-i-son. Chri-ste e-le-i-son. Ky-ri-e e-

Ky-ri-e e-le-i-son. Chri-ste e-le-i-son. Ky-ri-e e-

Ky-ri-e e-le-i-son. Chri-ste e-le-i-son. Ky-ri-e e-

Ky-ri-e e-le-i-son. Chri-ste e-le-i-son. Ky-ri-e e-



le-i-son. Chri-ste au-di nos. Chri-ste e-xau-di nos.

le-i-son. Chri-ste au-di nos. Chri-ste e-xau-di nos.

le-i-son. Chri-ste au-di nos. Chri-ste e-xau-di nos.

le-i-son. Chri-ste au-di nos. Chri-ste e-xau-di nos.



Pa-ter de cae-lis De-us mi-se-re re e-i. Fi-li Re-dem-ptor mun-di

Pa-ter de cae-lis De-us mi-se-re re e-i. Fi-li Re-dem-ptor mun-di

Pa-ter de cae-lis De-us mi-se-re re e-i. Fi-li Re-dem-ptor mun-di

Pa-ter de cae-lis De-us mi-se-re re e-i. Fi-li Re-dem-ptor mun-di

De- us mi- se- re- re e- i. Spi- ri- tus san-cte

De- us mi- se- re- re e- i. Spi- ri- tus san-cte De-

De- us mi- se- re- re e- i. Spi- ri- tus san-cte

De- us mi- se- re- re e- i. Spi- ri- tus san-cte

De- us mi- se- re- re e- i. San-cta Tri-ni-tas

us mi- se- re re e- i. San-cta Tri-ni-tas

De- us mi- se- re- re e- i. San-cta Tri-ni-tas

De- us mi- se- re- re e- i. San-cta Tri-ni-tas

u- nus De- us mi- se- re- re e- i. San-cta Ma-ri-

u- nus De- us mi- se- re- re e- i. San-cta Ma-ri-

u- nus De- us mi- se- re- re e- i. San-cta Ma-ri-

u- nus De- us mi- se- re- re e- i. San-cta Ma-ri-

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass). All four parts sing the same text: "a o- ra pro e- o." The notation is in a single system with four staves.

Example 4.16: Stefano Bernardi, 1615 Requiem Litany a4

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in two systems. The first system contains two parts: a Kyrie and a two-part setting of the Pater Noster. The Kyrie part has four staves, all singing "Ky-ri-e e-lei-son." The Pater Noster part has four staves, with the Soprano and Alto parts singing the first line and the Tenor and Bass parts singing the second line. The text for the Pater Noster is: "Pater de caelis De-us mise-re-re e-is. Sancta Ma-ri-a o- ra pro e-is."

Example 4.17: Giulio Belli, 1607 Litany of Loreto a6

Handwritten musical score for the first system of the Litany of Loreto, measures 1-9. The score is written for six staves, likely representing different vocal parts and a basso continuo line. The lyrics are: Ky-ri-e e-lei-son. Chri-ste e-lei-son. Chri-ste e-lei-son. The notation includes various musical symbols such as clefs, time signatures, and note values.

Handwritten musical score for the second system of the Litany of Loreto, measures 10-17. The score continues the six-part setting. The lyrics are: ste au-di nos. Pa-ter de cae-lis De-us, mi-se-re-re no-bis. Chri-ste e-xau-di nos. Pa-ter de cae-lis De-us, mi-se-re-re no-bis. The notation includes various musical symbols such as clefs, time signatures, and note values.

15

se-re-re no-bis, mi-se-re-re

se-re-re no-bis. Fi-li Re-dem-ptor mun-di De-us, mi-se-re-re

se-re-re no-bis. Fi-li Re-dem-ptor mun-di De-us,

se-re-re no-bis, mi-se-re-re

se-re-re no-bis. Fi-li Re-dem-ptor mun-di De-us, mi-se-re-re

se-re-re no-bis. Fi-li Re-dem-ptor mun-di De-us,

20

no-bis, mi-se-re-re no-bis. San-

no-bis. Spi-ri-tus San-cte De-us, San-

Spi-ri-tus San-cte De-us, mi-se-re-re no-bis. San-

no-bis. Spi-ri-tus San-cte De-us, San-cte

no-bis, mi-se-re-re no-bis.

Spi-ri-tus San-cte De-us, San-

40

ge- ni- trix, San- cta Vir- go vir- gi- num,

De- i ge- ni- trix, o- ra pro no- bis, o- ra pro

o- ra pro no- bis. San- cta Vir- go vir- gi- num, o- ra pro

o- ra pro no- bis. San- cta Vir- go vir- gi- num, o- ra pro

De- i ge- ni- trix, San- cta Vir- go vir- gi- num,

De- i ge- ni- trix, o- ra pro no- bis, o- ra pro

h h

45

Ma- ter Chri- sti, o- ra pro no- bis. Ma- ter cae-les-ti-Ma, o- ra pro no- bis. Ma- ter di-

no- bis. Ma- ter cae-les-ti-Ma, o- ra pro no- bis. Ma- ter di-

no- bis. Ma- ter Chri- sti, o- ra pro no- bis. Ma- ter di-

no- bis. Ma- ter Chri- sti, o- ra pro no- bis. Ma- ter di-

Ma- ter Chri- sti, o- ra pro no- bis. Ma- ter cae-les-ti-Ma, o- ra pro no- bis.

no- bis. Ma- ter cae-les-ti-Ma, o- ra pro no- bis.

h h # h h

50

vi- nae gra-ti- ae, Vir- go fi- de- lis,

vi- nae gra-ti- ae, o- ra pro no- bis, o-

vi- nae gra-ti- ae, o- ra pro no- bis. Vir- go fi- de- lis, o-

vi- nae gra-ti- ae, Vir- go fi- de- lis,

o- ra pro no- bis, o- ra

o- ra pro no- bis, o-

h

55 60

Vir- go pul- che- ri- ma, o- ra pro no- bis, o-

ra pro no- bis. Vir- go pul- che- ri- ma, Spe- culum ju- sti- ti- ae,

ra pro no- bis, o- ra pro no- bis. Spe- culum ju- sti- ti- ae, o-

Vir- go pul- che- ri- ma, o- ra pro no- bis, o-

pro no- bis. Vir- go pul- che- ri- ma, Spe- culum ju- sti- ti- ae, o-

ra pro no- bis, o- ra pro no- bis. Spe- culum ju- sti- ti- ae,

h h h

65

ra pro no-bis.

Se-des sa-pi-en-ti-ae, o-ra pro no-bis.

ra pro no-bis.

ra pro no-bis. Se-des sa-pi-en-ti-ae, o-ra pro no-bis.

ra pro no-bis. Se-des sa-pi-en-ti-ae, o-ra pro no-bis.

Se-des sa-pi-en-ti-ae, o-ra pro no-bis.

70

Cau-sa no-strae lae-ti-ti-ae, o-ra pro no-bis.

Cau-sa no-strae lae-ti-ti-ae, o-ra pro no-bis. Sa-lus in-fir-mo-rum.

Cau-sa no-strae lae-ti-ti-ae, o-ra pro no-bis.

Cau-sa no-strae lae-ti-ti-ae, o-ra pro no-bis. Sa-lus in-fir-mo-rum.

Cau-sa no-strae lae-ti-ti-ae, o-ra pro no-bis. Sa-lus in-fir-mo-rum.

Cau-sa no-strae lae-ti-ti-ae, o-ra pro no-bis. Sa-lus in-fir-mo-rum.

Cau-sa no-strae lae-ti-ti-ae, o-ra pro no-bis. Sa-lus in-fir-mo-rum.

75

Re- fu- gi- um pec- ca- to- rum, o- ra pro no- bis.

rum, o- ra pro no- bis, o- ra pro no- bis. Con-

Re- fu- gi- um pec- ca- to- rum, o- ra pro no- bis. Con-

rum, o- ra pro no- bis. Re- fu- gi- um pec- ca- to- rum,

rum, o- ra pro no- bis. Re- fu- gi- um pec- ca- to- rum, o- ra pro no- bis.

rum, o- ra pro no- bis, o- ra pro no- bis. Con-

h # h h

80 85

Con- so- la- trix af- fli- cto- rum, o- ra pro no- bis. Au- xi- li- um Chri-

so- la- trix af- fli- cto- rum, o- ra pro no- bis. Au- xi- li- um Chri- sti- a-

so- la- trix af- fli- cto- rum, Au- xi- li- um Chri- sti-

o- ra pro no- bis. Au- xi- li- um

Con- so- la- trix af- fli- cto- rum, Au- xi- li- um Chri-

so- la- trix af- fli- cto- rum, Au- xi- li- um Chri- sti-

h

90

sti-a-no-rum, o-ra pro no-bis. Re-gi-na An-ge-

no-rum, o-ra pro no-bis. Re-gi-na An-ge-

a-no-rum, o-ra pro no-bis. Re-gi-na An-ge-

Chri-sti-a-no-rum, o-ra pro no-bis,

sti-a-no-rum, o-ra pro no-bis. Re-gi-na An-ge-

a-no-rum, o-ra pro no-bis,

95

lo-rum, o-ra pro no-bis.

lo-rum, o-ra pro no-bis, o-ra pro no-

lo-rum, Re-gi-na Pa-tri-ar-cha-rum, o-ra pro no-

o-ra pro no-bis. Re-gi-na Pa-tri-ar-cha-rum,

lo-rum, Re-gi-na Pa-tri-ar-cha-rum, o-ra pro no-

o-ra pro no-bis. Re-gi-na Pa-tri-ar-cha-rum, o-ra pro no-

Re-gi-na Pro-phetarum, o-ra pro no-bis. Re-gi-na Apo-stolo-rum, o-ra pro no-bis.
bis. Re-gi-na Apo-sto-lo-rum, o-ra pro no-bis. Re-
gis. Re-gi-na Pro-phetarum, o-ra pro no-bis. Re-gi-na Apo-sto-lo-rum,
Re-gi-
Re-gi-na Pro-phetarum, o-ra pro no-bis. Re-
bis. Re-gi-na Pro-phetarum, o-ra pro no-bis,
o-ra pro no-bis.
bis. Re-gi-na Apo-sto-lo-rum, Re-

h h # h h

105

Re-gi-na Con-fes-so-rum,
gi-na Mar-ti- rum, o-ra pro no-bis.
na Mar-ti- rum, o-ra pro no-bis. Re-gi-na Con-fes-so-rum, o-ra pro
gi-na Mar-ti- rum, o-ra pro no-bis,
Re-gi-na Con-fes-so-rum,
gi-na Mar-ti- rum, o-ra pro no-bis. Re-gi-na Con-fes-so-rum,
Re-gi-na Con-fes-so-rum, o-ra pro no-bis.

110

Re- gi- na Vir- gi-num, o- ra pro no- bis. Re- gi- na San-

no- bis. Re- gi- na San- cto-

no- bis. Re- gi- na San-

no- bis. Re- gi- na Vir- gi-num, o- ra pro no- bis. Re- gi- na San-

Re- gi- na Vir- gi-num, o- ra pro no- bis. Re- gi- na San-cto-

Re- gi- na Vir- gi-num, o- ra pro no- bis. Re- gi- na San-

115

cto-rum om- ni- um, o- ra pro no- bis.

rum om- ni- um, o- ra pro no- bis.

cto-rum om- ni- um, o- ra pro no- bis.

cto-rum om- ni- um, o- ra pro no- bis.

rum om- ni- um, o- ra pro no- bis.

cto-rum om- ni- um, o- ra pro no- bis.

120

A- gnus De-

A- gnus De-

A- gnus

A- gnus De-

Handwritten musical score for page 125. The score consists of six staves. The lyrics are written below the staves, with some words split across lines. The music is written in a simple, handwritten style with various note values and rests.

Lyrics:

i, qui tol-lis pec-ca-ta mun-di, A-gnus De-i, qui tol-lis pec-

qui tol-lis pec-ca-ta mun-di, par-ce no-bis Do-mi-ne. qui tol-lis pec-

i, qui tol-lis pec-ca-ta mun-di, par-ce no-bis Do-mi-ne. A-gnus De-i, qui tol-lis pec-

De-i, par-ce no-bis Do-mi-ne. A-gnus De-i,

A-gnus De-i, qui tol-lis pec-

De-i, par-ce no-bis Do-mi-ne.

Handwritten musical score for pages 130 and 135. The score consists of six staves. The lyrics are written below the staves, with some words split across lines. The music is written in a simple, handwritten style with various note values and rests.

Lyrics:

ca-ta mun-di, e-xau-di nos Do-mi-ne. A-gnus De-i, qui tol-lis pec-

ca-ta mun-di, A-gnus De-i, qui tol-lis pec-

ca-ta mun-di, e-xau-di nos Do-mi-ne. A-gnus De-i, qui tol-lis pec-

e-xau-di nos Do-mi-ne. A-gnus De-i, qui tol-

ca-ta mun-di, A-gnus De-i, qui tol-lis pec-

e-xau-di nos Do-mi-ne. A-gnus De-i, qui tol-lis pec-

140

ca-fa mun-di, mi-se-re-re no-bis, no-bis.

ca-fa mun-di, mi-se-re-re no-bis.

ca-fa mun-di, mi-se-re-re no-bis, no-bis.

lis pec-ca-ta mun-di, mi-se-re-re no-bis.

ca-fa mun-oli, mi-se-re-re no-bis, mi-se-re-re no-bis.

ca-fa mun-di, mi-se-re-re no-bis, no-bis.

Example 4.18: Felice Anerio, 1622 Litany of Loreto a5

Ky-ri-e e-lei-son, Chri-ste au-di
Ky-ri-e e-lei-son, Chri-ste au-di
Ky-ri-e e-lei-son, Chri-ste au-
Ky-ri-e e-lei-son, Chri-ste au-di
Ky-ri-e e-lei-son.
nos. Chri-ste e-xau-di nos. Pa-ter de cae-lis De-us,
nos. Chri-ste e-xau-di nos. Pa-
di nos. Chri-ste e-xau-di nos. Pa-ter de cae-lis
nos. Chri-ste e-xau-di nos. Pa-ter de cae-lis De-
Chri-ste e-xau-di nos. Pa-ter de cae-lis De-us,
7 6 5

15

mi- se- re- re no- bis, mi- se- re- re no- bis, San-
 ter de cae- lis De- us, mi- se- re- re no- bis, mi- se- re- re no- bis, San-
 De- us, mi- se- re- re no- bis, San-
 us, mi- se- re- re no- bis, San-
 mi- se- re- re no- bis, San-
 7 6

20

cta Tri- ni- tas u- nus De- us, mi- se- re- re no- bis.
 cta Tri- ni- tas u- nus De- us, mi- se- re- re no- bis.
 cta Tri- ni- tas u- nus De- us, mi- se- re- re no- bis, San- cta Ma-
 cta Tri- ni- tas u- nus De- us, mi- se- re- re no- bis.
 cta Tri- ni- tas u- nus De- us, San- cta Ma-
 4 3

25 30

San-cta Ma-ri-a, o-ra pro no-bis. San-cta Vir-go vir-gi-

San-cta Ma-ri-a, o-ra pro no-bis. San-cta Vir-go vir-gi-

ri-a, o-ra pro no-bis,

San-cta Ma-ri-a, San-cta Vir-go vir-gi-

ri-a, o-ra pro no-bis. San-cta Vir-go vir-gi-

35

num, o-ra pro no-bis. Ma-ter Chri-s-ti, o-ra pro no-bis,

num, o-ra pro no-bis, o-ra pro no-bis. Ma-ter ca-stis-

o-ra pro no-bis. Ma-ter Chri-s-ti, Ma-ter ca-stis-

num, o-ra pro no-bis. Ma-ter Chri-s-ti, o-ra pro no-bis, Ma-ter ca-stis-

num, Ma-ter Chri-s-ti, Ma-ter ca-stis-

4 3 4 3

40

o-ra pro no-bis. Ma-ter dul-cis-si-ma, o-ra pro

Si-ma, o-ra pro no-bis. Ma-ter dul-cis-si-ma, o-ra pro

Si-ma, o-ra pro no-bis.

Si-ma, o-ra pro no-bis. Ma-ter dul-cis-si-ma, o-ra pro

Si-ma, Ma-ter dul-cis-si-ma, o-ra pro

7 6 7 6 #

45

no-bis. Ma-ter pi-is-si-ma, o-ra pro no-bis, o-ra pro

no-bis. Ma-ter pi-is-si-ma, o-ra pro no-bis, o-

Ma-ter pi-is-si-ma, o-ra pro no-bis. Ma-ter cle-men-tis-si-ma, o-

no-bis. Ma-ter pi-is-si-ma, o-ra pro no-bis, Ma-ter cle-men-tis-si-ma,

no-bis. Ma-ter cle-men-tis-si-ma,

4 3 b 7 6 6 7 #6

50

no-bis. Re-fu-gi-um pec-ca-to-rum, Con-so-

ra pro no-bis, o-ra pro no-bis. Con-so-

ra pro no-bis, o-ra pro no-bis. Con-so-

Re-fu-gi-um pec-ca-to-rum, Con-so-

Re-fu-gi-um pec-ca-to-rum, Con-so-

4 3 7 6

55

la-trix af-fli-cto-rum, o-ra pro no-bis. Re-

la-trix af-fli-cto-rum, o-ra pro no-bis, o-ra pro no-bis. Re-

la-trix af-fli-cto-rum, o-ra pro no-bis. Re-

la-trix af-fli-cto-rum, o-ra pro no-bis, o-ra pro no-bis. Re-

la-trix af-fli-cto-rum, o-ra pro no-bis. Re-

60

4 3 4 3

65

gi-na An-ge-lo-rum, o-ra pro no-bis. Re-gi-

gi-na An-ge-lo-rum, o-ra pro no-bis. Re-gi-na

gi-na An-ge-lo-rum, o-ra pro no-bis. Re-gi-na San-

gi-na An-ge-lo-rum, o-ra pro no-bis. Re-gi-

gi-na An-ge-lo-rum, Re-gi-na

70

na San-cto-rum om-ni-um, o-ra pro no-bis.

San-cto-rum om-ni-um, o-ra pro no-bis, o-ra pro no-bis.

cto-rum om-ni-um, o-ra pro no-bis, o-ra pro no-bis.

na San-cto-rum om-ni-um, o-ra pro no-bis, o-ra pro no-bis.

San-cto-rum om-ni-um, o-ra pro no-bis.

7 6 4 3

75

A-gnus De-i, qui tol-lis pec-ca-ta mun-di, mi-se-re

A-gnus De-i, qui tol-lis pec-ca-ta mun-di, mi-se-re

A-gnus De-i, qui tol-lis pec-ca-ta mun-di, mi-se-re

A-gnus De-i, qui tol-lis pec-ca-ta mun-di, mi-se-re

A-gnus De-i, qui tol-lis pec-ca-ta mun-di, mi-se-re

7 6

80

85

mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis.

re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis.

se-re-re no-bis, mi-se-re-re no-bis, no-bis.

mi-se-re-re no-bis, mi-se-re-re no-bis.

se-re-re no-bis, mi-se-re-re no-bis, no-bis.

DAMAGED

TEXT

IN

ORIGINAL

Example 4.19: Tarquinio Merula, 1628 Litany of Loreto a5

Ky-ri- e e- le- i- son. Chri- ste e- le- i- son. Ky-ri- e e- le- i- son.
 Ky-ri- e e- le- i- son. Chri- ste e- le- i- son. Ky-ri- e e- le- i- son. Chri- ste au- di
 Ky-ri- e e- le- i- son. Chri- ste e- le- i- son. Ky-ri- e e- le- i- son.
 Ky-ri- e e- le- i- son. Chri- ste e- le- i- son. Ky-ri- e e- le- i- son. Chri- ste au- d
 Ky-ri- e e- le- i- son. Ky-ri- e e- le- i- son. Chri- ste au- d
 6 6 5 6 5 5 6 6 7 6

Chri- ste e- xau- di nos. Pa- ter de cae- lis De- us, mi- se- re- re no- bis.
 nos. Chri- ste e- xau- di nos. mi- se- re- re no- bis.
 Chri- ste e- xau- di nos. Pa- ter de cae- lis De- us, mi- se- re- re no- bis. Fi- li Re- demp- tor mun-
 nos. Chri- ste e- xau- di nos. Pa- ter de cae- lis De- us, Fi- li Re- demp- tor mun-
 nos. Chri- ste e- xau- di nos. Pa- ter de cae- lis De- us, Fi- li Re- demp- tor mun-
 5 4 3 # #

mi- se- re- re no- bis, 25 mi- se- re- re no- bis, 30

mi- se- re- re no- bis. Spi- ri- tus san- cte De- us, mi- se- re- re no- bis. San-

De- us, mi- se- re- re no- bis. Spi- ri- tus san- cte De- us, San-

us, mi- se- re- re no- bis. Spi- ri- tus san- cte De- us, mi- se- re- re no- bis.

De- us, mi- se- re- re no- bis. Spi- ri- tus san- cte De- us, San-

4 3 # 5 5 4 3 # 4 6

mi- se- re- re no- bis. San- cta Ma- ri- a, 35

cta Tri- ni- tas u- nus De- us, mi- se- re- re no- bis. San- cta Ma- ri- a,

cta Tri- ni- tas u- nus De- us, mi- se- re- re no- bis. San- cta De- i Ge- ni-

u- nus De- us, mi- se- re- re no- bis. San- cta De- i

cta Tri- ni- tas u- nus De- us, mi- se- re- re no- bis.

6 6 7 6 6 4 3 # 5 4 3

40

Sancta Vir-go Vir-gi-num, o- ra pro no- bis. Ma- ter Chri-

Ma- ter Chri-

trix, Sancta Vir-go Vir-gi-num, o- ra ————— pro no- bis. Ma- ter Chri-

Gre- ni-trix, Sancta Vir-go Vir-gi-num, o- ra pro no- bis. Ma- ter di-

Ma- ter Chri-

5 6 6 5 6 6 5 3 4 3 5 4 3

50

sti, o- ra pro no- bis. Vir-go prae-di- cari-

sti, Ma-ter pu- rissi-ma, o- ra pro no- bis. Vir- go ve-ne-randa, o- ra pro no-

sti, Vir-go pruden-tis-si- ma, o- ra pro no-

vi-nae gra- ti- ae, o- ra ————— pro no- bis, o- ra ————— pro no-

sti, Ma-ter di- vi-nae gra- ti- ae, Vir-go pruden-tis-si- ma,

5 6 3 4 3 6 5 6 5 6 5 3 4 3

[illegible]

Handwritten musical score for a hymn, featuring six staves of music. The lyrics are in Latin and are written below the staves. The score includes a key signature of one sharp (F#) and a time signature of 3/2. The lyrics are: "Cau-sa no-strae lae-ti-ti-ae, Vas spi-ri-tus en-ti-ae, o-ra pro no-bis. Cau-sa no-strae lae-ti-ti-ae, Vas spi-ri-tus en-ti-ae, o-ra pro no-bis. Cau-sa no-strae lae-ti-ti-ae, o-ra pro no-bis. o-ra pro no-bis. Vas spi-ri-tus en-ti-ae, o-ra pro no-bis. o-ra pro no-bis." The score is numbered 65 and 70 at the top. The bottom of the page shows the numbers 5, 4, 3 and the page number 157.

75 80

ri-tu-a-le, Vas ho-no-ra-bi-le, o-ra pro no-bis. Stel-la

ri-tu-a-le, Vas ho-no-ra-bi-le, o-ra pro no-bis. Stel-

Vas in-signe de-vo-ti-o-nis, o-ra pro no-bis.

ri-tu-a-le, Vas ho-no-ra-bi-le, Vas in-signe de-vo-ti-o-nis, o-ra pro no-bis,

Vas in-signe de-vo-ti-o-nis, o-ra pro no-bis,

5 6 5 4 3 # 6 5 4 3

85 90

ma-tu-ti-na, Sa-lus in-fir-mo-rum, o-ra pro no-bis. Re-gi-na An-ge-lo-

la ma-tu-ti-na, o-ra pro no-bis. Re-gi-na An-ge-lo-

Sa-lus in-fir-mo-rum, o-ra pro no-bis,

o-ra pro no-bis. Re-gi-na An-ge-lo-

o-ra pro no-bis.

6 3 4 3 5 6 5 3 4 3 5 6 6 # 6 5 4 3

rum, Re- gi- na Pro- phe- ta-

rum, Re- gi- na Pro- phe- ta-

ra, o- ra pro no- bis

rum, Re- gi- na Pa- tri- ar- cha- rum,

Re- gi- na Pa- tri- ar- cha- rum, o- ra pro no-

6 # 6 5 4 3 4 # 5 4 #

rum, Re- gi- na Mar- ty- rum, o- ra

rum, Re- gi- na Mar- ty- rum,

Re- gi- na A- po- sto- lo- rum, o- ra pro no- bis, o-

Re- gi- na A- po- sto- lo- rum, Re- gi- na

bis, o- ra pro no- bis. Re- gi- na

4 5 4 3 7 6 5

110

— pro no- bis. Re- gi- na Vir- gi- num, o- ra pro no- bis.

o- ra — pro no- bis, o- ra pro no- bis.

ra pro no- bis, o- ra — pro no- bis.

Con-fes-so- rum, Re- gi- na Vir- gi- num, o- ra pro no- bis.

Con-fes-so- rum, o- ra — pro no- bis.

4 3 # 4 5 6 5 7 6 5 4 3

120

Re- gi- na San- cto- rum om- ni- um, o- ra pro no-

Re- gi- na San- cto- rum om- ni- um, o- ra pro no-

Re- gi- na San- cto- rum om- ni- um, o- ra pro no-

Re- gi- na San- cto- rum om- ni- um o- ra — pro no-

Re- gi- na San- cto- rum om- ni- um, o- ra pro no-

4 # 5

125

bis.

bis.

bis.

bis.

bis.

3

130

Agnus Dei qui tollis peccata mun- di, par-ce no- bis Do- mi-

Agnus Dei qui tollis peccata mun- di, par-ce no-bis Do- mi-

Agnus Dei qui tollis peccata mun- di,

Agnus Dei qui tollis peccata mun- di, par-ce no-bis Do- mi-

Agnus Dei qui tollis peccata mun- di,

3 4 3

135

ne. Agnus Dei qui tollis peccata mun- di, Agnus Dei qui tollis peccata

ne. Agnus Dei qui tollis peccata mun- di, Agnus Dei qui tollis peccata

Agnus Dei qui tollis peccata mun- di, e-xau- di nos Do-mi-ne. Agnus Dei qui tollis peccata

ne. Agnus Dei qui tollis peccata mun- di, e-xau- di nos Do- mi-ne. Agnus Dei qui tollis peccata

Agnus Dei qui tollis peccata mun- di, e-xau- di nos Do- mi-ne. Agnus Dei qui tollis peccata

6 7 6 5 4

Handwritten musical score for "Miserere" in G major, featuring five vocal staves and a basso continuo line. The lyrics are "mun-di, mi-se-re-re no-bis." The score includes measure numbers 140 and 145, and a basso continuo line with figured bass notation at the bottom.

Staff 1 (Soprano): mun-di, mi-se-re-re no-bis. (Measures 140-145)

Staff 2 (Alto): mun-di, mi-se-re-re, mi-se-re-re no-bis.

Staff 3 (Tenor): mun-di, mi-se-re-re no-bis.

Staff 4 (Bass): mun-di, mi-se-re-re no-bis.

Staff 5 (Basso Continuo): mun-di, mi-se-re-re no-bis. (Figured bass notation: 7 6 7 6 7 6 7 6 5 3)

**Example 4.20: Isabella Leonarda, Agnus Dei from Litany of Loreto
1674 a4**

A - gnus De - i, qui tol - lis pec - ca - ta mun - di,
A - gnus De - i, qui tol - lis pec - ca - ta mun - di, par - ce, par - ce no - bis Do -
A - gnus De - i, qui tol - lis pec - ca - ta mun - di, par - ce, par - ce
par - ce, par - ce no - bis Do - mi - ne. A - gnus De - i, qui tol - lis pec - ca -
mi - ne. A - gnus De - i, qui tol - lis pec - ca - ta mun - di,
mun - di, par - ce, par - ce no - bis Do - mi - ne. A - gnus De - i, qui
no - bis Do - mi - ne. A - gnus De - i, qui tol - lis pec - ca - ta mun -
ta mun - di, e - xau - di nos Do - mi - ne.
e - xau - di nos Do - mi - ne. A - gnus De - i,
tol - lis pec - ca - ta mun - di, e - xau - di nos Do -
di, e - xau - di nos Do - mi - ne. A - gnus De - i,
A - gnus De - i, A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se -
qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis,
mi - ne. A - gnus De - i, A - gnus De - i, qui tol - lis pec - ca - ta mun - di.
A - gnus De - i, qui tol - lis pec - ca - ta mun - di, mi - se - re - re
re - re no - bis, mi - se - re - re, mi - se - re - re no - bis,
mi - se - re - re, mi - se - re - re no - bis, mi - se - re - re
mi - se - re - re no - bis, mi - se - re - re no - bis,
mi - se - re - re no - bis, mi - se - re - re no - bis,
no - bis, mi - se - re - re, mi - se - re - re no - bis, mi -
mi - se - re - re no - bis, mi - se - re - re no - bis,
no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis,
no - bis, mi - se - re - re no - bis, mi - se - re - re no - bis,
se - re - re no - bis, mi - se - re - re, mi - se - re - re no - bis.

5

25

bis. Fi-li Re-demp-tor mi-se-re-re no-bis, mi-

bis, mi-se-re-re no-bis, Spi-ri-tus sanc-tus De-us, mi-

bis, mi-se-re-re no-bis, mi-

bis, mi-se-re-re no-bis, mi-

bis, mi-se-re-re no-bis, mi-

#

30 35

se-re-re no-bis, San-cta Tri-ni-tas u-nus De-us, mi-se-re-re

se-re-re no-bis, San-cta Tri-ni-tas u-nus De-us, mi-se-re-re

se-re-re no-bis, mi-se-re-

se-re-re no-bis, San-cta Tri-ni-tas u-nus De-us, mi-se-re-

se-re-re no-bis, mi-se-re-re

6

40

no-bis, San-cta Ma-ri-a, o-ra pro no-bis.

no-bis, San-cta Ma-ri-a, o-ra pro no-bis.

re no-bis, San-cta Ma-ri-a, o-ra pro no-bis. Sancte de-i ge-ni-

re no-bis, San-cta Ma-ri-a, o-ra pro no-bis. Sancte de-i ge-ni-

no-bis, San-cta Ma-ri-a, o-ra pro no-bis,

45

Sancta Virgo Vir-gi-num, o - ra pro no - bis. Ma - ter

Sancta Virgo Vir-gi-num, o - ra pro no - bis. Ma - ter

Ma - ter

Ma - ter

Ma - ter

Ma - ter

#

50

55

Chri-sti, o - ra pro no - bis.

Chri-sti, o - ra pro no - bis.

Chri-sti, o - ra pro no - bis,

Chri-sti, o - ra pro no - bis,

Chri-sti, o - ra pro no - bis.

Ma - ter di - vi-nae gra-ti-a-e, o - ra pro no - bis.

60

Ma-ter ca-shis-si-ma, o - ra pro no - bis.

Ma-ter ca-shis-si-ma, o - ra pro no - bis.

Ma-ter pu-ris-si-ma, o - ra pro no - bis.

Ma-ter pu-ris-si-ma, o - ra pro no - bis.

Ma-ter in-vi-o -

#

110

o-ra pro no-bis.

o-ra pro no-bis.

Vas spi-ri-tu a-le, o-ra pro no-bis.

ti-ti-ae, o-ra pro no-bis.

ti-ti-ae, Vas spi-ri-tu a-le, o-ra pro no-bis.

115

Vas in-si-gne de-vo-ti-o-nis,

Vas ha-nu-ra-bi-le, o-ra pro no-bis. Vas in-si-gne de-vo-ti-o-nis,

bis. Vas ha-nu-ra-bi-le, o-ra pro no-bis.

bis.

bis.

Vas in-si-gne de-vo-ti-o-nis,

120

125

o-ra pro no-bis.

o-ra pro no-bis.

Ro-sa my-s-ti-ca, o-ra pro no-bis.

o-ra pro no-bis.

Tur-rise-

130

ra pro no - bis.

Do - mus au - re - a, ra pro no - bis.

foe - de - ri - a - ca, o - ra pro no - bis.

foe - de - ri - a - ca, o - ra pro no - bis.

135 140

Ja - nu - a coe - li, o - ra pro no -

Ja - nu - a coe - li,

bis. Ja - nu - a coe - li, o - ra pro no - bis.

bis.

bis.

145

bis, o - ra pro no - bis.

bis. Sa - lus in - fir - mo - rum,

Stella maris - na, Sa - lus in - fir - mo - rum, o - ra pro no -

Stella maris - na, o - ra pro no - bis. Sa - lus in - fir - mo - rum, o - ra pro no -

150

Re-fu-gi-um pec-ca-to-rum, o-ra pro no-bis.

155

Re-fu-gi-um pec-ca-to-rum, o-ra pro no-bis.

bis.

Con-so-la-ti-vi

bis. Re-fu-gi-um pec-ca-to-rum,

bis.

o-ra pro no-bis.

160

Auxi-li-um Chri-sti-a-no-rum, o-ra pro no-bis.

Auxi-li-um Chri-sti-a-no-rum, o-ra pro no-bis.

cho-rum, o-ra pro no-bis.

Auxi-li-um Chri-sti-a-no-rum,

Auxi-li-um Chri-sti-a-no-rum,

Auxi-li-um Chri-sti-a-no-rum,

165

bis.

O-ra pro nobis, Angeli Domini, Le-gi-na.

no-bis.

Patri-ar-cha-rum Re-gi-na, o-ra pro nobis.

o-ra pro nobis.

o-ra pro nobis.

o-ra pro nobis.

170 175

Re-

ra pro no - bis. A-po-sto-lo-rum Re-gi-na, o - ra pro no - bis. Re-

O-ra pro nobis Pa-pa-rum Re-gi-na. A-po-sto-lo-rum Re-gi-na, o - ra pro no - bis.

A-po-sto-lo-rum Re-gi-na, o - ra pro no - bis,

#

180

gi-na Mar-ti-rum, o - ra pro no - bis.

gi-na Mar-ti-rum, o - ra pro no - bis.

Re-gi-na Con-fes-so-rum, o -

Re-gi-na Con-fes-so-rum,

o - ra pro no - bis. Re-gi-na Con-fes-so-rum, o -

185 190

Re-gi-na Vir-gi-num, o - ra pro no - bis. Re-gi-na San-cto-rum om-ni-um,

ra pro no - bis. Re-gi-na Vir-gi-num, o - ra pro no - bis. Re-gi-na San-cto-rum om-ni-um,

ra pro no - bis. Re-gi-na San-cto-rum om-ni-um,

Re-gi-na Vir-gi-num, o - ra pro no - bis, Re-gi-na San-cto-rum om-ni-um,

ra pro no - bis. Re-gi-na San-cto-rum om-ni-um,

#

[illegible]

200

qui tolles pec-ca-ta mun-di, qui tolles pec-ca-ta mundi, par-ce

qui tolles pec-ca-ta mun-di, qui tolles pec-ca-ta mundi, par-ce

A-gnus de-i, A-gnus de-i,

205

no-bis do-mi-ne.

no-bis do-mi-ne.

A-gnus De-i,

A-gnus De-i,

qui tol-lis pec-ca-ta mun-di,

qui tol-lis pec-ca-ta mun-di,

qui tol-lis pec-ca-ta mundi, exaudi

210

215

A - gnus De - i, qui tol - lis pec - ca - ta mun - di,

A - gnus De - i qui tol - lis pec - ca - ta mun - di,

qui tol - lis pec - ca - ta mun - di,

qui tol - lis pec - ca - ta mun - di, A - gnus De - i,

A - gnus De - i, qui tol - lis pec - ca - ta

nos Do - mi - ne.

nos Do - mi - ne.

220

mi - se - re - re, mi - se - re - re no - bis.

mi - se - re - re, mi - se - re - re no - bis.

mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no - bis.

mi - se - re - re no - bis,

mi - se - re - re no - bis,

mun - di, mi - se - re - re no - bis, mi - se - re - re, mi - se - re - re no - bis.

Example 4.22: Claudio Monteverdi, 1620 Litany of Loreto a6

5

Ky-ri-e e-le-i-son.

Chri-ste e-le-i-son.

10

15

Chri-ste au-di nos.

Chri-ste au-di nos.

Ky-ri-e e-le-i-son.

20

Chri- ste e- xau- di nos. Pa- ter de cae- lis De- us, mi-

Chri- ste e- xau- di nos. Pa- ter de cae- lis De- us, mi-

Pa- ter de cae- lis De- us,

Pa- ter de cae- lis De- us,

Pa- ter de cae- lis De- us,

Pa- ter de cae- lis De- us,

25 30

se-re- re no- bis. Fili Redemptor mundi De- us,

se-re- re no- bis. Fili Redemptor mundi De- us,

Fili Redemptor mundi De- us,

Fili Redemptor mundi De- us, mi- se-re-

Fili Redemptor mundi De- us, mi- se-re-

Fili Redemptor mundi De- us,

Spi-ritus san-cte De-us,

Spi-ritus san-cte De-us,

Spi-ritus sancte De-us, mi-se-re-re

re no-bis. Spi-ritus san-cte De-us,

re no-bis. Spi-ritus san-cte De-us, mi-se-re-re re no-

Spi-ritus san-cte De-us, mi-se-re-re

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re re no-

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re re no-

no-bis. San-cta Tri-ni-tas u-nus De-us, mi-se-re-re re no-

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re re no-

bis. San-cta Tri-ni-tas u-nus De-us, mi-se-re-re re no-

no-bis. San-cta Tri-ni-tas u-nus De-us, mi-se-re-re re no-

50 55

Handwritten musical score for six voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) across measures 50 to 55. The lyrics are: *bis. San-cta Ma-ri-a, o-ra pro no-bis. San-cta*. The notation includes various note values (half, quarter, eighth notes) and rests. The bottom two staves are empty.

60

Handwritten musical score for six voices (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) across measures 60 to 65. The lyrics are: *De-i Ge-ni-trix, o-ra pro no-bis. San-cta Vir-go Vir-gi-*. The notation includes various note values and rests. The bottom two staves are empty.

65 70

num, o-ra pro no-bis. Ma-ter Chri-sti, o-ra pro

num, o-ra pro no-bis. Ma-ter Chri-sti, o-ra pro

num, o-ra pro no-bis. Ma-ter Chri-sti, o-ra pro

num, o-ra pro no-bis. Ma-ter Chri-sti, o-ra pro

num, o-ra pro no-bis. Ma-ter Chri-sti, o-ra pro

num, o-ra pro no-bis. Ma-ter Chri-sti, o-ra pro

75 80

no-bis. Mater di-vinae gra-ti-ae, o-ra pro no-bis. Ma-ter pu-ris-si-ma, o-ra pro

no-bis. Mater di-vinae gra-ti-ae, o-ra pro no-bis. Ma-ter ca-

no-bis. Mater di-vinae gra-ti-ae, o-ra pro no-bis. Ma-ter ca-

Mater di-vinae gra-ti-ae, o-ra pro no-bis. Ma-ter ca-

no-bis. Ma-ter pu-ris-si-ma, o-ra pro

no-bis. Ma-tri-vi-o-la-ta, o-ra pro no-bis. Ma-ter a-ma-bi-lis, o-ra pro
 sti-si-ma, o-ra pro no-bis. Ma-tri-te-me-ra-ta, o-ra pro no-bis. Ma-ter ad-mi-
 sti-si-ma, o-ra pro no-bis. Ma-tri-te-me-ra-ta, o-ra pro no-bis. Ma-ter ad-mi-
 no-bis. Ma-tri-vi-o-la-ta, o-ra pro no-bis. Ma-ter a-ma-bi-lis, o-ra pro

no-bis. Ma-ter Cre-a-to-ris, o-ra pro no-bis, o-ra pro no-
 ra-bi-lis, o-ra pro no-bis. Ma-ter Sal-va-to-ris, o-ra pro no-
 ra-bi-lis, o-ra pro no-bis. Ma-ter Sal-va-to-ris, o-ra pro no-
 no-bis. Ma-ter Cre-a-to-ris, o-ra pro no-bis, o-ra pro

100 105

bis. Vir-go, Vir-go

bis. Vir-go, Vir-go

Vir-go, Vir-go ve-ne-

bis Vir-go, no-bis. Vir-go, Vir-go pru-den-tis-si-ma, o-ra pro no-

Vir-go, Vir-go pru-den-tis-si-ma, o-ra pro no-bis.

110 115

ve-ne-ran-da, o-ra pro no-bis. Vir-go, Vir-go

ran-da, o-ra pro no-bis. Vir-go, Vir-go po-tens

bis. Vir-go prae-di-can-da, o-ra pro no-bis.

Vir-go prae-di-can-da, o-ra pro no-bis.

120 125

po- tens, o- ra pro no- bis. Vir- go, Vir- go, Vir- go,

Vir- go,

o- ra pro no- bis. Vir- go, Vir- go, Vir- go.

Vir- go,

Vir- go, Vir- go cle- mens, o- ra pro no- bis. Vir- go,

Vir- go, Vir- go cle- mens, o- ra pro no- bis. Vir- go,

130

Vir- go fi- de- lis, o- ra pro no- bis. Spe- cu- lum ju-

Vir- go fi- de- lis, o- ra pro no- bis.

Vir- go fi- de- lis, o- ra pro no- bis.

Vir- go fi- de- lis, o- ra pro no- bis, pro no- bis.

Vir- go fi- de- lis, o- ra pro no- bis.

Vir- go fi- de- lis, o- ra pro no- bis.

182

135 140

sti- bi- ae, o-ra, o-ra, o-ra pro-no- bis.

Se- des sa-pi-en- ti-

145 150

Can- sa no-strae lae-ti- ti- ae, o-ra, o-

ae, o-ra, o-ra, o-ra pro-no- bis.

Can- sa no-strae lae-ti- ti- ae, o.

Handwritten musical score for page 155. The score consists of seven staves. The first staff is empty. The second staff contains the lyrics "Vas spi-ri-tu-a-le, o-ra, o-ra pro" with notes below. The third staff contains the lyrics "ra pro no-bis." with notes below. The fourth staff is empty. The fifth staff contains the lyrics "ra pro no-bis." with notes below. The sixth staff contains the lyrics "Vas spi-ri-tu-a-le, o-ra pro" with notes below. The seventh staff contains the lyrics "ra pro no-bis." with notes below.

Handwritten musical score for page 160 and 165. The score consists of seven staves. The first staff is empty. The second staff contains the lyrics "no-bis." with notes below. The third staff is empty. The fourth staff is empty. The fifth staff is empty. The sixth staff contains the lyrics "no-bis. Vas ho-no-ra-bi-le, o-ra pro no-" with notes below. The seventh staff contains the lyrics "no-bis. Vas ho-no-ra-bi-le, o-ra pro no-" with notes below.

Handwritten musical score for page 170. The page contains six staves of music, each with a vocal line and a corresponding Latin lyric. The lyrics are: "Vas un- si-gne de-ro-ti- o- nis, o- ra pro no-". The music is written in a simple, handwritten style with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is empty.

Vas un- si-gne de-ro-ti- o- nis, o- ra pro no-

Vas un- si-gne de-ro-ti- o- nis, o- ra pro no-

Vas un- si-gne de-ro-ti- o- nis, o- ra pro no-

Vas un- si-gne de-ro-ti- o- nis, o- ra pro no-

Vas un- si-gne de-ro-ti- o- nis, o- ra pro no-

bis. Vas un- si-gne de-ro-ti- o- nis, o- ra pro no-

Handwritten musical score for pages 175 and 180. The page contains six staves of music, each with a vocal line and a corresponding Latin lyric. The lyrics are: "bis. Ro-sa my-sti-ca, o-ra pro no-bis." and "Turne-bur-na, o-ra pro no-bis." and "Do-mus au-re-a,". The music is written in a simple, handwritten style with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is empty.

bis. Ro-sa my-sti-ca, o-ra pro no-bis.

bis. Ro-sa my-sti-ca, o-ra pro no-bis.

bis. Ro-sa my-sti-ca, o-ra pro no-bis.

bis. Turne-bur-na, o-ra pro no-bis.

bis. Turne-bur-na, o-ra pro no-bis.

bis. Do-mus au-re-a,

bis. Do-mus au-re-a,

Janua cae-li, o-ra pro no-bis. Salus infirmo-rum,

Janua cae-li, o-ra pro no-bis.

foederis ar-ca, o-ra pro no-bis. Salus infirmo-rum,

Stella ma-fi-ti-na, o-ra pro no-bis.

o-ra pro no-bis. foederis ar-ca, o-ra pro no-bis. Stella ma-fi-ti-na, o-ra pro no-bis.

o-ra pro no-bis.

o-ra pro no-bis. Re-fu-gi-um pec-ca-to-rum, Con-so-la-trix af-fli-cto-rum, Auxi-li-um Chri-sti-a-no-

o-ra pro no-bis. Re-fu-gi-um pec-ca-to-rum, Con-so-la-trix af-fli-cto-rum, Auxi-li-um Chri-sti-a-no-

Re-fu-gi-um pec-ca-to-rum, Con-so-la-trix af-fli-cto-rum, Auxi-li-um Chri-sti-a-no-

Re-fu-gi-um pec-ca-to-rum, Con-so-la-trix af-fli-cto-rum, Auxi-li-um Chri-sti-a-no-

Re-fu-gi-um pec-ca-to-rum, Con-so-la-trix af-fli-cto-rum, Auxi-li-um Chri-sti-a-no-

Re-fu-gi-um pec-ca-to-rum, Con-so-la-trix af-fli-cto-rum, Auxi-li-um Chri-sti-a-no-

200 205

rum, o - ra pro no - bis.

rum, o - ra pro no - bis. Re-gi-na An-ge-lo- rum, o-ra pro

rum, o - ra pro no - bis. Re-gi-na An-ge-lo- rum, o-ra pro

rum, o - ra pro no - bis. Re-gi-na An-ge-lo- rum, o-ra pro

rum, o - ra pro no - bis.

rum, o - ra pro no - bis.

rum, o - ra pro no - bis.

210 215

Re-gi-na Pro-phe-ta- rum, o-ra pro-

no-bis. Re-gi-na Pro-phe-ta- rum, o-ra pro

no-bis. Re-gi-na Pro-phe-ta- rum, o-ra pro

no-bis. Re-gi-na Pa-tri-ar-cha- rum, o-ra pro no-bis.

Re-gi-na Pa-tri-ar-cha- rum, o-ra pro no-bis.

Re-gi-na Pa-tri-ar-cha- rum, o-ra pro no-bis.

220 225

no-bis. Re-gi-na, Re-gi-na Mar-ty-num, o-ra pro

no-bis. Re-gi-na, Re-gi-na Mar-ty-num, o-ra pro

no-bis. Re-gi-na, Re-gi-na Mar-ty-num, o-ra pro

Re-gi-na A-po-sto-lo-num, o-ra pro no-bis.

Re-gi-na A-po-sto-lo-num, o-ra pro no-bis.

Re-gi-na A-po-sto-lo-num, o-ra pro no-bis.

Re-gi-na A-po-sto-lo-num, o-ra pro no-bis.

230 235

no-bis. Re-gi-na, Re-gi-na Vir-gi-num, o-ra pro

no-bis. Re-gi-na, Re-gi-na Vir-gi-num, o-ra pro

no-bis. Re-gi-na, Re-gi-na Vir-gi-num, o-ra pro

Re-gi-na Con-fes-so-num, o-ra pro no-bis. Re-gi-na, Re-gi-na Vir-gi-num,

Re-gi-na Con-fes-so-num, o-ra pro no-bis. Re-gi-na, Re-gi-na Vir-gi-num,

Re-gi-na Con-fes-so-num, o-ra pro no-bis. Re-gi-na, Re-gi-na Vir-gi-num, o-ra pro

240 245

no-bis. Re-gi-na San-cto-rum om-ni-um, o-ra pro

no-bis. Re-gi-na San-cto-rum om-ni-um, o-ra pro

no-bis. Re-gi-na San-cto-rum om-ni-um, o-ra pro no-

Re-gi-na San-cto-rum om-ni-um, o-ra pro

Re-gi-na San-cto-rum om-ni-um, o-ra pro

no-bis. Re-gi-na San-cto-rum om-ni-um, o-ra pro

250 255

no-bis. A-gnus De-i, qui tol-lis pe-ca-ta mun-di, par-

no-bis.

no-bis.

no-bis.

no-bis.

no-bis.

260 265

ce no - bis Do - mi - ne.

A - gnus De - i, qui

A - gnus De - i, qui

#

270 275

A -

A -

A -

tolle peccata mun - di, e - xau - di nos Do - mi - ne. A -

tolle peccata mun - di, e - xau - di nos Do - mi - ne. A -

A -

#

280 285

gnus De-i, qui tollis pec-ca-ta mun-di, mi-se-

gnus De-i, qui tollis pec-ca-ta mun-di, mi-

gnus De-i, qui tollis pec-ca-ta mun-di, mi-se-

gnus De-i, qui tollis pec-ca-ta mun-di, mi-se-

gnus De-i, qui tollis pec-ca-ta mun-di, mi-se-

gnus De-i, qui tollis pec-ca-ta mun-di, mi-se-

290 295

re-re no-bis, mi-se-re-re no-bis

se-re-re no-bis, mi-se-re-re

re-re no-bis, mi-se-re-re no-bis

re-re no-bis, mi-se-re-re

re-re no-bis, mi-se-re-re

re-re no-bis, mi-se-re-re no-bis

300

bis, mi-se-re-re no-bis.

no-bis, mi-se-re-re no-bis.

bis, mi-se-re-re no-bis.

no-bis, mi-se-re-re no-bis.

no-bis, mi-se-re-re no-bis.

bis, mi-se-re-re no-bis.

Example 4.23: Alessandro Grandi, 1626 Litany of Loreto a3

5 10

Ky-ri-e e-le-i-son. Chri-ste e-le-i-son. Chri-ste au-di

Ky-ri-e e-le-i-son. Chri-ste e-le-i-son. Chri-ste au-di

Ky-ri-e e-le-i-son. Chri-ste au-di

15

nos. Chri-ste e-xau-di nos. Pa-ter de cae-lis De-us, mi-se-re-re no-bis. Fi-li Re-demptor

nos. Chri-ste e-xau-di, e-xau-di nos Pa-ter de cae-lis De-us, mi-se-re-re no-bis. Fi-li Re-demptor

nos. Chri-ste e-xau-di nos. Pa-ter de cae-lis De-us, mi-se-re-re no-bis,

20 25

mun-di De-us, mi-se-re-re no-bis, mi-se-re-re no-bis.

mun-di De-us, mi-se-re-re no-bis, mi-se-re-re no-bis.

mi-se-re-re no-bis. Spi-ri-tus san-cte De-us, mi-se-re-re no-bis.

30

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re, mi-se-re-re no-bis.

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re, mi-se-re-re no-bis.

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re, mi-se-re-re no-bis. San-cta Ma-

35 40 45

San-cta Vir-go

San-cta De-i Ge-ni-tri-x, o-ra ————— pro no-bis.

ri-a, o-ra ————— pro no-bis.

50 55

Vir-gi-num, o-ra ————— pro no-bis. Ma-ter Chri-sti, o-ra pro no-bis,

Ma-ter Chri-sti, o-ra pro no-bis.

Ma-ter Chri-sti, o-ra pro no-bis. Ma-ter di-si-nae

60 65

o- ra, o- ra pro no- bis, o- ra, o- ra pro no- bis.

Ma-ter pu- ris- si- ma, Ma-ter ca- stis- si- ma,

gra- ti- ae, Ma-ter ca- stis- si- ma, o- ra,

#

70 75 80

Ma-ter in- vi- o- la- ta, o- ra, o- ra pro no- bis.

o- ra pro no- bis.

o- ra pro no- bis. Ma-ter in- te- me- ra- ta, o- ra,

b

85 90

Ma-ter a- ma- bi- lis, o- ra, o- ra pro no- bis, o- ra,

Ma-ter ad- mi- ra- bi- lis, o- ra, o- ra pro no- bis, pro no- bis, o- ra,

o- ra pro no- bis. Ma-ter Cre- a- to- ris, o- ra, o- ra pro

b

95

o-ra pro no-bis.

o-ra pro no-bis. Vir-go pru-den-tis-si-me, o-ra pro no-

no-bis. Vir-go ve-ne-ra-da, o-ra pro no-

100

105

Vir-go prae-di-can-da, o-ra pro no-bis. Vir-go cle-mens, o-ra, o-ra pro no-bis. Spe-cu-lum ju-

Vir-go po-tens, o-ra, o-ra pro no-bis.

bis Vir-go fi-de-lis

110

sti-ti-ae, o-ra pro no-bis. Cau-sa no-strae lae-ti-ti-ae,

Se-des sa-pi-en-ti-ae, o-ra pro no-bis.

o-ra pro no-bis. Cau-sa no-strae lae-ti-ti-ae, o-ra,

115 120 125

o-ra pro no-bis.

Vas spi-ri-tu-a-le, Vas ho-no-ra-bi-le, Vas in-si-gne devo-ti-o-nis,

o-ra pro no-bis, o-ra, o-

130

Ro-sa my-sti-ca, Tur-ris Da-vi-di-ca, Tur-ris e-bur-ne-a, o-ra pro no-

o-ra pro no-bis, o-ra pro no-bis, pro no-

ra pro no-bis.

135 140

bis, o-ra pro no-bis.

bis, o-ra pro no-bis. o-ra pro

Do-mus au-re-a, Foe-de-ris ar-ca, Ja-nu-a cae-li,

145

Stel-lama-tur ti- na, o-ra pro no- bis, o- ra, o- ra, o-ra pro no-
 no- bis pro no- bis. Stel-la ma-tu- ti- na, o-ra pro no- bis, o- ra, o- ra, o-ra pro no-
 o- ra pro no- bis.

150 155

bis. Re- fu- gi-um pec- ca- to- rum, Au-xi- li- um,
 bis. Con-so-la- trix af- fli- cto- rum, Au- xi- li- um
 Sa- lus in- fir- mo- rum, Con-so-la- trix af- fli- cto- rum,

160

xi- li-um Chri- sti- a- no- rum, Au- xi- li- um, Au- xi- li- um Chri- sti- a- no- ru
 xi- li-um Chri- sti- a- no- rum, Au- xi- li- um, Au- xi- li- um Chri- sti- a- no- ru
 Au- xi- li- um, Au- xi- li- um Chri- sti- a- no- ru

165 170 175

o-ra pro no-bis, o-ra pro no-bis, pro no-bis, o-ra pro no-

o-ra pro no-bis, pro no-bis, o-ra pro no-bis, o-ra pro no-

o-ra pro no-bis pro no-bis, o-ra pro no-

180

bis. Re-gi-na An-ge-lo-rum, o-ra pro

bis. Re-gi-na Pro-phe-ta-rum, o-ra pro

bis. Re-gi-na Pa-tri-ar-cha-rum, o-ra pro no-

185 190

no-bis. Re-gi-na A-po-sto-lo-rum, o-ra pro no-bis,

no-bis. Re-gi-na A-po-sto-lo-rum, o-ra pro no-bis. Re-gi-na Mar-ty-rum, o-

bis, pro no-bis. Re-gi-na Mar-ty-rum, o-

195

o-ra pro no-bis, o-ra pro no-bis.

gi-na Mar-ty-rum, o-ra pro no-bis, o-ra pro no-bis, o-ra pro no-bis.

gi-na Mar-ty-rum, o-ra pro no-bis, o-ra pro no-bis. Re-gi-na Con-fes-

200

205

Re-gi-na Con-fes-so-rum, Re-gi-na Vir-gi-num, o-ra, o-ra pro no-bis

Re-gi-na Con-fes-so-rum, Re-gi-na Vir-gi-num, o-ra, o-ra pro no-bis, o-ra, o-ra pro

so-rum, Re-gi-na Vir-gi-num, o-ra, o-ra pro

210

Re-gi-na, Re-gi-na Sancto-rum o-ra pro no-bis. Re-

no-bis. Re-gi-na Sancto-rum om-ni-um, Re-gi-na,

no-bis, Re-gi-na, o-ra pro no-bis.

235 b 240

A- gnus De- i qui tol-lis pec-ca-ta mun-di, e- xau-di nos Do-mi-ne

A- gnus De- i qui tol-lis pec-ca-ta mun-di, e- xau-di nos Do-mi-ne

A- gnus De- i qui tol-lis pec-ca-ta mun-di, e- xau-di nos Do-mi-ne.

245 250

A- gnus De- i qui tol-lis pec-ca-ta mun-di, mi-se-re-

A- gnus De- i qui tol-lis pec-ca-ta mun-di, mi-se-re-

A- gnus De- i qui tol-lis pec-ca-ta, pec-ca-ta mun-di,

255

re no-bis, qui tol-lis pec-ca-ta, qui tol-lis pec-ca-ta mun-di,

re no-bis, qui tol-lis pec-ca-ta, qui tol-lis pec-ca-ta mun-di, mi-se-

qui tol-lis pec-ca-ta mi-

Handwritten musical score on four staves. The first staff is numbered 260 and the fourth staff is numbered 265. The lyrics are: "mi-se-re-re no-bis. re-re no-bis, mi-se-re-re no-bis. se-re-re no-bis, mi-se-re-re no-bis." The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score on ten empty staves, providing space for further musical notation.

Example 4.24: Egidio Traballone, 1628 Ambrosian Litany of the Saints a5

5

Do-mi-ne mi-se-re-re, Do-mi-ne mi-se-re-re, Chri-ste li-be-ra nos, Sal-va-

10

tor li-be-ra nos, San-cta Ma-ri-a, in-ter-ce-de pro no-bis, San-cte Mi-chael, tor li-be-ra nos, San-cta Ma-ri-a, in-ter-ce-de pro no-bis, San-cte Mi-chael, tor li-be-ra nos, San-cta Ma-ri-a, in-ter-ce-de pro no-bis, San-cte Mi-chael, tor li-be-ra nos, San-cta Ma-ri-a, in-ter-ce-de pro no-bis, San-cte Mi-chael

15

el, San-cte Ga-bri-el, San-cte Ra-phael, San-cte Jo-han-nes, in-ter-ce-de pro no-bis, in-ter-ce-de pro no-bis, in-ter-ce-de pro no-bis, San-cte Jo-han-nes, el, San-cte Ga-bri-el, San-cte Ra-phael, San-cte Jo-han-nes, in-ter-ce-de pro no-bis, in-ter-ce-de pro no-bis, in-ter-ce-de pro no-bis, San-cte Jo-han-nes, el, San-cte Ga-bri-el, San-cte Ra-phael, San-cte Jo-han-nes

an - nes, in - ter - ce - de pro no - bis. San - cte Pe - tre, San - cte Pau - le,
 an - nes, in - ter - ce - de pro no - bis. San - cte Pau - le,
 an - nes, in - ter - ce - de pro no - bis, in - ter -
 an - nes, San - cte Pe - tre, in - ter - ce - de pro no - bis, in - ter -
 5 6

San - cte An - dre - a, in - ter - ce - de pro no - bis, in - ter - ce - de pro no -
 San - cte An - dre - a, in - ter - ce - de pro no - bis. San - cte I - van - nes,
 ce - de pro no - bis. San - cte An - dre - a, San - cte I - van - nes,
 ce - de pro no - bis. San - cte An - dre - a, San - cte I - van - nes,
 ce - de pro no - bis, in - ter - ce - de pro no - bis, San - cte I - van - nes,
 25

bis. San - cte Phil - lip - pe, in - ter - ce - de pro no - bis, in - ter - ce - de pro no -
 San - cte Phil - lip - pe, in - ter - ce - de pro no - bis. San - cte Ste - pha - ne, in - ter - ce - de pro no -
 San - cte Phil - lip - pe, in - ter - ce - de pro no - bis. San - cte Ste - pha - ne,
 San - cte Phil - lip - pe, in - ter - ce - de pro no - bis. San - cte Ste - pha - ne,
 San - cte Phil - lip - pe, in - ter - ce - de pro no - bis. San - cte Ste - pha - ne,
 30

35

bis. San-cte lau-ren-ti, San-cte Vin-centi, Fi, San-cte Vi-inter-ce-de pro no-bis. San-cte lau-ren-ti, San-cte Vin-centi, Fi, San-cte Vi-inter-ce-de pro no-bis. San-cte lau-ren-ti, San-cte Vin-centi, Fi, San-cte Vi-inter-ce-de pro no-bis. San-cte lau-ren-ti, San-cte Vin-centi, Fi, San-cte Vi-inter-ce-de pro no-bis. San-cte lau-ren-ti, San-cte Vin-centi, Fi, San-cte Vi-inter-ce-de pro no-bis. San-cte lau-ren-ti, San-cte Vin-centi, Fi, San-cte Vi-inter-ce-de pro no-bis.

40

San-cta Ca-the-ri-na, in-ter-ce-de, in-ter-ce-de pro no-bis. San-cta Ca-the-ri-na, in-ter-ce-de, in-ter-ce-de pro no-bis. San-cta Ca-the-ri-na, in-ter-ce-de, in-ter-ce-de pro no-bis. San-cta Ca-the-ri-na, in-ter-ce-de, in-ter-ce-de pro no-bis. San-cta Ca-the-ri-na, in-ter-ce-de, in-ter-ce-de pro no-bis. San-cta Ca-the-ri-na, in-ter-ce-de, in-ter-ce-de pro no-bis.

45

San-cta Ma-ri-a Mag-da-le-na, in-ter-ce-de pro no-bis. San-cta Ma-ri-a Mag-da-le-na, in-ter-ce-de pro no-bis. San-cta Ma-ri-a Mag-da-le-na, in-ter-ce-de pro no-bis. San-cta Ma-ri-a Mag-da-le-na, in-ter-ce-de pro no-bis. San-cta Ma-ri-a Mag-da-le-na, in-ter-ce-de pro no-bis. San-cta Ma-ri-a Mag-da-le-na, in-ter-ce-de pro no-bis.

50

in-ter-ce-de pro no-bis. San-cta A-ga-ta, San-cta Cae-ci-li-a,
 ce-de pro no-bis, in-ter-ce-de pro no-bis, in-ter-ce-
 in-ter-ce-de pro no-bis, in-ter-ce-de pro no-bis, in-ter-ce-
 ce-de pro no-bis, in-ter-ce-de pro no-bis, in-ter-ce-
 ce-de pro no-bis, in-ter-ce-de pro no-bis, in-ter-ce-
 ce-de pro no-bis, in-ter-ce-de pro no-bis, in-ter-ce-

55

in-ter-ce-de pro no-bis, San-cta Be-ne-di-cte, in-ter-ce-de pro no-bis,
 de pro no-bis, in-ter-ce-de pro no-bis, in-ter-ce-de pro no-bis,
 de pro no-bis. San-cta Fran-ci-sca, San-cta Be-ne-di-cte, San-
 de pro no-bis. San-cta Fran-ci-sca, San-cta Be-ne-di-cte, San-
 de pro no-bis. San-cta Fran-ci-sca, in-ter-ce-de pro no-bis. San-
 de pro no-bis. San-cta Fran-ci-sca, in-ter-ce-de pro no-bis. San-

60

in-ter-ce-de pro no-bis. San-cta Gal-di-ne, in-ter-ce-de pro no-bis. San-cta
 in-ter-ce-de pro no-bis. San-cta Gal-di-ne, San-cta
 cte Mar-ti-ne, San-cta Gal-di-ne, San-cta
 cte Mar-ti-ne, in-ter-ce-de pro no-bis. San-cta Ca-
 cte Mar-ti-ne, San-cta Gal-di-ne, in-ter-ce-de pro no-bis. San-cta
 cte Mar-ti-ne, San-cta Gal-di-ne, in-ter-ce-de pro no-bis. San-cta

65

Ca-ro-le, in-ter-ce-de pro no-bis, in-ter-ce-de pro

Ca-ro-le, in-ter-ce-de pro no-bis. San-cte An-nu-n-ci-a

Ca-ro-le, in-ter-ce-de pro no-bis. San-cte An-nu-n-ci-a in-ter-ce-de pro

no-le, in-ter-ce-de pro no-bis. San-cte An-nu-n-ci-a

Ca-ro-le, in-ter-ce-de, in-ter-ce-de pro no-bis, in-ter-ce-de pro

70

no-bis. Om-nes San-cti, in-ter-ce-di-te pro nobis, in-ter-ce-di-te pro no-bis. E-

Om-nes San-cti, in-ter-ce-di-te pro no-bis. E-

no-bis. Om-nes San-cti, in-ter-ce-di-te pro no-bis, pro no-bis.

Om-nes San-cti, in-ter-ce-di-te pro no-bis.

no-bis. Om-nes San-cti, in-ter-ce-di-te pro no-bis, in-ter-ce-di-te pro no-bis. E-

75

raudi Chri-ste et al-le-re-re no-bis.

raudi Chri-ste et al-le-re-re no-bis. Ky-ri-e e-lei-son,

Vo. cae no-stros. E-raudi De-us. Ky-ri-e e-

Vo. cae no-stros. E-raudi De-us. Ky-ri-e e-lei-son,

raudi Chri-ste E-raudi De-us et al-le-re-re no-bis. Ky-ri-e e-

3 4 3

Handwritten musical score for a choir, featuring five staves with lyrics in Greek. The lyrics are: Kyrie e-lei-son, Kyrie e-lei-son. The score includes musical notation (notes, rests, bar lines) and a key signature of one sharp (F#).

Kyrie e-lei-son, Kyrie e-lei-son.

Kyrie e-lei-son.

lei-son, Kyrie e-lei-son.

Kyrie e-lei-son.

lei-son, Kyrie e-lei-son.

Example 4.25: Girolamo Casati, 1635 Litany of Loreto a5 (partial transcription)

The musical score is a partial transcription of a five-part setting of the Litany of Loreto by Girolamo Casati (1635). It consists of five staves, each with a vocal part and a basso continuo line. The lyrics are in Latin and Italian, including 'Kyrie eleison', 'Pater de caelis Deus', and 'Christe audi nos'.

Staff 1 (Soprano): Ky- ri- e, Ky-ri- e e- le- i- son. Chri-

Staff 2 (Alto): Ky- ri- e, Ky-ri- e e- le- i- son. Chri-

Staff 3 (Tenor): Ky- ri- e, Ky-ri- e e- le- i- son. Chri-

Staff 4 (Bass): Ky- ri- e e- le- i- son, e- le- i- son, Ky-ri- e e- le- i- son.

Staff 5 (Basso Continuo): Ky- ri- e, Ky-ri- e e- le- i- son. Chri-

Staff 6 (Soprano): ste e- le- i- son. Pa- tr de cae- lis De- us, Fi- li de- i de- i de- i

Staff 7 (Alto): ste e- le- i- son. Pa- tr de cae- lis De- us, mi- se- re- re no- bis.

Staff 8 (Tenor): ste e- le- i- son, mi- se- re- re, mi- se- re- re no- bis.

Staff 9 (Bass): Chri- ste au- di nos, Chri- ste ex- au- di nos, mi- se- re- re no- bis.

Staff 10 (Basso Continuo): ste e- le- i- son. Pa- tr de cae- lis De- us, mi- se- re- re, mi- se- re- re no- bis.

De-us, mi-se-re-re, mi-se-re-re, mi-se-re-re no-bis, mi-se-re-re, mi-se-

Spi-ri-tus san-ctus De-us, mi-se-re-re, mi-se-re-re no-bis, mi-se-re-re

Spi-ri-tus san-ctus De-us, mi-se-re-re, mi-se-re-re, mi-se-re-re,

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re, mi-se-re-re no-bis, mi-

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re, mi-se-re-re no-bis, mi-se-

re-re no-bis. San-cta Ma-ri-a, o-ra pro no-bis. San-cta De-i Ge-ni-trix,

no-bis. San-cta Ma-ri-a, o-ra pro no-bis. San-cta De-i Ge-ni-trix,

mi-se-re-re no-bis.

se-re-re no-bis. O-ra pro no-bis. San-cta Vir-go

re-re no-bis. O-ra pro no-bis, San-cta Vir-go

Handwritten musical score for the first system, featuring five staves. The lyrics are written below the staves, with some words appearing on multiple staves. The music is written in a simple, handwritten style with a treble clef and a key signature of one sharp (F#).

o-ra pro no-bis, pro no-bis.

o-ra pro no-bis, o-ra pro no-bis.

o-ra pro no-bis, o-ra pro no-bis, pro no-bis. Ma-ter Chri-sti, o-ra pro no-

Vir-gi-nu, o-ra pro no-bis, o-ra pro no-bis. Ma-ter Chri-sti, o-ra pro no-

Vir-gi-nu, o-ra pro no-bis, o-ra pro no-bis. Ma-ter Chri-sti, o-ra pro no

Handwritten musical score for the second system, featuring five staves. The lyrics are written below the staves, with some words appearing on multiple staves. The music is written in a simple, handwritten style with a treble clef and a key signature of one sharp (F#).

Ma-ter di-vi-nae gra-ti-ae, o-ra pro no-bis.

Ma-ter di-vi-nae gra-ti-ae, o-ra pro no-bis. Ma-

bis. Ma-ter pu-ri-si-mae, o-ra,

bis, o-ra pro no-bis, o-ra pro no-bis.

bis, Ma-ter pu-ri-si-mae, o-ra,

Example 4.26: Biagio Tomasi, 1635 Litany of Loreto a4 (partial transcription)

bis. Sancta Vir-go Vir-gi-num,
 bis. Ma-tu-chri-sti,
 bis. San-cta De-i Ge-ni-trix, o-ra pro no-bis. Ma-ti-di-vi-nae
 bis. San-cta Ma-ri-a, o-ra pro no-bis. Ma-ti-di-vi-nae
 o-ra pro no-bis.
 o-ra,
 gra-ti-ae, o-ra pro no-bis.
 gra-ti-ae, o-ra pro no-bis.
 bis. Vir-go po-fens, Sa-des sa-pi-en-ti-ae, Vas spi-ri-tu-a-le,
 bis. Vir-go cle-mens, Causa no-strae fi-ti-ae, Vas
 bis. Spe-cu-lu-m ju-sti-ti-ae, Vas spi-ri-tu-a-le,
 bis. Vir-go fi-da-lis, Causa no-strae fi-ti-ae, Vas
 bis. An-ni-li-um Chris-ti-a-no-rum,
 bis. Re-gi-na An-ge-lo-ru-m
 bis. Con-so-la-ti-o af-fli-cto-rum, o-ra pro no-bis.
 bis. Con-so-la-ti-o af-fli-cto-rum, o-ra pro no-bis.

o - ra pro no-bis, o - ra pro no-bis, pro
 rum, o - ra pro no-bis. Re-gi-na Pro-phetarum,
 Re-gi-na Pa-tri-ar-cha-rum, o - ra pro no-
 Re-gi-na Pa-tri-ar-cha-rum, o - ra pro
 no-bis. Re-gi-na Vir-gi-num, o - ra, o - ra pro no-bis.
 Re-gi-na A-po-sto-la-rum, o - ra, o - ra pro no-bis.
 bis. Re-gi-na Con-fes-so-rum, o - ra, o - ra pro no-bis.
 no-bis. Re-gi-na Mar-ti-rum, o - ra, o - ra pro no-bis.

Example 4.27: Giovanni Battista Chinelli, 1639 Litany of Loreto a4 (partial transcription)

140

Ro-sa, Ro-sa my-sti-ca, o-ra, o-ra.

145

Tur-ris e-bar-na, o-ra, o-ra pro no-bis. Tur-ris Da-vi-di-ca, Do-mus Tur-ris e-bar-na, o-ra, o-ra pro

150 155

o-ra pro no-bis, o-ra pro no-bis, For-de-ris ar-ca, Ste-la-mar-ti-ti-na, au-re-a, Ja-nu-a cae-li, o-ra pro no-bis. no-bis. Ja-nu-a cae-li, o-ra

Example 4.28: Giovanni Antonio Rovetta, 1635 Litany of Loreto a3

First system of the musical score, measures 1-6. It features three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics are: Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Chri-ste e-le-i-son. The number 5 is written above the first staff at the end of the system.

Second system of the musical score, measures 7-14. It features three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics are: le-i-son. Chri-ste e-xau-di nos. le-i-son. Chri-ste e-xau-di nos. Chri-ste au-di nos. Pa-ter de cae-lis. The number 10 is written above the first staff at the end of the system.

Third system of the musical score, measures 15-21. It features three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics are: mi-se-re-re, mi-se-re-re no-bis, mi-se-re-re, mi-se-re-re no-bis, mi-se-re-re no-bis, De-us, Fi-li Re-don-gre-mun-di De-us, Spi-ri-tus san-cto-. The number 15 is written above the first staff at the end of the system.

20

Mi-se-re-re, mi-se-re-re no-bis, mi-se-re-re, mi-se-re-re, mi-se-re-re no-bis.

De-us, San-cta Tri-ni-tas u-nus De-us, mi-se-

25

re-re no-bis. O-ra pro no-bis, o-ra pro no-bis no-bis. O-ra pro no-bis, o-ra pro no-bis, re-re no-bis. San-cta Ma-ri-a, San-cta de-i Ge-ni-trix, San-cta Vir-go

30

35

Na-ter Chri-sti, Ma-Vir-gi-num, o-ra pro no-bis.

ter di-vi- nae gra-ti-ae, Ma- ter pu-ri-ssi-mo, o-

40

7 6

ra-pro no- bis.

45

Ma- ter cae-les-ti-si-mo, Ma-ter in-vi-o-la- ta, Ma-ter in-te-me-

7 6

50

ra- ta, o- ra-pro no- bis.

Ma- ter a-ma-bi-lis, Ma- ter ad-mi-ra-bi-lis,

4

55

Ma- ter Cre-a- to- ris, Ma- ter Sal-va-to- ris, o -

7 6

60

65

Vir- go, pruden- tis- si- ma

Vir- go, pruden- tis- si- ma Vir- go, o- ra pro no- bis.

ra pro no- bis. Vir- go, pruden- tis- si- ma Vir- go, o- ra pro

6

70

Vir- go, o- ra pro no- bis, o- ra pro no- bis, Virgo ve-ne- ran- da, Virgo cle- men- tis,

o- ra pro no- bis, pruden- tis- si- ma Vir- go, o- ra pro no- bis. Virgo prae- di- can- da, cle- mens

no- bis, pruden- tis- si- ma Vir- go, o- ra pro no- bis. Virgo po- tens,

4 6

75

de-us Vir-go, o-ra pro no-bis. Vir-go fi-de-lis, o-ra pro no-bis

Vir-go, o-ra pro no-bis. Vir-go fi-de-lis, o-ra pro no-bis

Vir-go fi-de-lis, o-ra pro no-bis. Speculum ju-sti-fi-ae,

80

ra pro no-bis, o-ra pro no-bis. Cau-sa no-strae fi-

ra pro no-bis, o-ra pro no-bis. Cau-sa no-strae ti-

Se-des a-pi-en-ti-ae, o-ra pro no-bis. Cau-sa no-strae ti-ti-

85

ti-ae, o-ra pro no-bis, o-ra pro no-bis,

ti-ae, o-ra pro no-bis, o-ra pro

ae, o-ra pro no-bis. Vas spi-ri-tu-a-le, Vas ho-no-ra-bi-le,

90 95

o - ra pro no-bis, o - ra pro no -

no-bis, o - ra pro no-bis, o - ra pro no -

Vas vi - si-gue de-vo-ti-o-nis, o - ra pro no -

b c

100

bis. Ro-sa my - sti - ca, Turnis da - vi - di - ca, Turnis e - bur - ne -

bis. Ro-sa my - sti - ca, Turnis da - vi - di - ca, Turnis e - bur - ne -

bis, o - ra pro no - bis, o - ra pro no - bis,

105

a, Do - nus an - re - a, o - ra pro no -

a, Do - nus an - re - a, o - ra pro

o - ra pro no - bis. Do - nus an - re - a, o - ra

b

110

bis. foe-de-ris ar-ca, Ja-nu-a cae-li, stel-
 no-bis. Foe-de-ris ar-ca, o-ra pro
 pro no-bis. Foe-de-ris ar-ca, o-ra pro no-bis.

6 4 6 6

115

la-ma-ti-fi-na, Re-fu-gi-um pec-ca-to-rum, Con-so-lu-ti-afflic-to-rum, o-ra pro no-bis. Au-
 no-bis. Sa-lu-ti-fi-um, o-ra pro no-bis. Con-so-lu-ti-afflic-to-rum, o-ra pro no-bis. Au-
 o-ra pro no-bis, o-ra pro no-bis. Con-so-lu-ti-afflic-to-rum, o-ra pro no-bis. Au-

120 125

xi-sten-ti-um, o-ra pro no-bis. Re-gi-na, Re-
 xi-sten-ti-um, o-ra pro no-bis. Re-gi-na, a-ra, o-ra pro no-
 xi-sten-ti-um, o-ra pro no-bis. Re-gi-na, Re-gi-na, Re-gi-na An-ge-lo-rum,

6 7 6 5

130

gi-na, Re-gi-na Pa-tri-ar-cha-rum, o-ra, o-ra pro no-bis. Re-gi-na

bis. Re-gi-na, Re-gi-na Pro-ph-e-ta-rum, Re-gi-na

o-ra, o-ra pro no-bis. Re-gi-na

6 6 6 5 6 7 6 5

135

A-po-sto-lo-rum et Mar-ti-rum, Con-fes-so-rum et Vir-gi-num, o-ra, o-ra pro no-bis. Re-gi-na

A-po-sto-lo-rum et Mar-ti-rum, Con-fes-so-rum et Vir-gi-num, o-ra, o-ra pro no-bis. Re-gi-na

A-po-sto-lo-rum et Mar-ti-rum, Con-fes-so-rum et Vir-gi-num, o-ra, o-ra pro no-bis. Re-gi-na

6 6 6 6 6

140

San-cto-ru-m ni-um, o-ra, o-ra pro no-bis. A-gnus De-i, qui

San-cto-ru-m ni-um, o-ra, o-ra pro no-bis.

San-cto-ru-m ni-um, o-ra, o-ra pro no-bis.

6 6 6

145 150

tol-les-pe-ca-ta mun-di, pa-ce, pa-ra no-bis Do-mi-ne-

A-gnus De-i, qui tol-les-pe-ca-ta

5 6 5 6

155

mun-di, e-xau-di, e-xau-dia nos Do-mi-ne-

A-gnus De-i, qui tol-les-pe-ca-ta mun-di,

mi-se-

h

160

mi-se-re-re no-bis, mi-se-re-re no-bis.

re-re no-bis, mi-se-re-re no-bis.

mi-se-re-re no-bis, mi-se-re-re no-bis.

b b

Example 4.29: Agostino Agazzari, 1638 Litany of Loreto a4

Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.
 Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.
 Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.
 Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.
 Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.

Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.
 Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.
 Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.
 Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.
 Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.

Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.
 Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.
 Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.
 Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.
 Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son. Ky-ri-e e-le-i-son.

20

us, mi-se-re-re no-bis,

Spi-ri-tus san-cti de-us, mi-se-re-re no-bis. San-

San-

25

cha Tri-ni-tas u-nus de-us, mi-se-re-re no-

mi-se-re-re no-

cha Tri-ni-tas u-nus de-us, mi-se-re-re no-

cha Tri-ni-tas u-nus de-us, mi-se-re-re no-

6 4: 4

30

bis. San-cta Ma-ri-a, o-mni-pro-no-bis.

bis. San-cta de-i ge-ni-trix, o-mni-pro-no-

bis. San-cta Vir-go Vir-gi-

bis.

Ma- ter di- vi- nae gra- ti- ae, o- ra pro
 bis, o- ra pro no- bis.
 num, o- ra pro no- bis.
 Ma- ter Chri- sti, Ma- ter di- vi- nae gra- ti- ae, o- ra pro

no- bis.
 Ma- ter in- vi- o- lu- ta, o- ra pro no- bis.
 no- bis.
 Ma- ter in- Re- ue- ra- ta, o- ra pro no- bis.
 Ma- ter pu- ri- si- ma, Ma- ter ca- sis- si- ma,
 no- bis.

Ma- ter Cre- a- to- ris et Sal- va- to- ris, o- ra pro no-
 Ma- ter Cre- a- to- ris et Sal- va- to- ris, o- ra pro
 Ma- ter ad- mi- ra- bi- lis, Ma- ter Cre- a- to- ris et Sal- va- to- ris, o- ra pro
 Ma- ter a- ma- bi- lis, Ma- ter ad- mi- ra- bi- lis, Ma- ter Cre- a- to- ris et Sal- va- to- ris, o- ra pro

50

bis. Vir- go pru- den- tis- si- ma, Vir- go prae- di-

no- bis. Vir- go pru- den- tis- si- ma, Vir- go ve- ne- ran- da, Vir- go prae- di-

no- bis. Vir- go pru- den- tis- si- ma, Vir- go ve- ne- ran- da,

no- bis. Vir- go ve- ne- ran- da, Vir- go prae- di-

55

can- da, o- ra pro no- bis. Vir- go cla- reus, Vir- so fi- de- lis, o- ra pro no-

can- da, o- ra pro no- bis. Vir- so fi- de- lis, o- ra pro no-

Vir- so po- Rab,

can- da, o- ra pro no- bis.

60

bis. Spe- culu- ju- sti- ti- ae, Se- des sa- pi- en- ti- ae, Cau- sa nos- tra- ti- ti- ae, o- ra pro no- bis.

bis. Se- des sa- pi- en- ti- ae, Cau- sa nos- tra- ti- ti- ae, o- ra pro no- bis.

Spe- culu- ju- sti- ti- ae, Cau- sa nos- tra- ti- ti- ae, o- ra pro no- bis.

Spe- culu- ju- sti- ti- ae, Se- des sa- pi- en- ti- ae, Cau- sa nos- tra- ti- ti- ae, o- ra pro no- bis. Vas

65

Vas ho-no-ra-bi-le, Ro-sa my-sti-ca,

Vas ho-no-ra-bi-le, o-mni-um pro-no-bis.

Vas mi-se-re-re-cti-o-nis, o-mni-um pro-no-bis.

spi-ri-tu-a-le. Tur-ris Da-

70

Do-mus au-re-a, Ja-nu-a cae-

Fo-ederis ar-ca, Jo-nu-a cae-

Tur-ris e-bur-ne-a, o-mni-um pro-no-bis. Ja-nu-a cae-

vi-di-ca, Tur-ris e-bur-ne-a, o-mni-um pro-no-bis.

75

li, Ste-lle mar-ti-ti-na, o-mni-um pro-no-bis. Sa-lus in-fi-r-mo-rum, Re-fu-gi-um,

li, Ste-lle mar-ti-ti-na, o-mni-um pro-no-bis. Sa-lus vi-fi-r-mo-rum, Re-fu-gi-

li, Ste-lle mar-ti-ti-na, o-mni-um pro-no-bis. Sa-lus vi-fi-r-mo-rum, Re-fu-gi-um.

Ste-lle mar-ti-ti-na, o-mni-um pro-no-bis. Sa-lus vi-fi-r-mo-rum, Re-fu-gi-um.

b # b b 7 6

80

Con- so- la- trix af- fli- cto- rum, Au- xi- li- um Chri- sti- a- no- rum, o -
 uer- sa- to- rum, Con- so- la- trix af- fli- cto- rum, Au- xi- li- um Chri- sti- a- no- rum,
 uer- sa- to- rum, Con- so- la- trix af- fli- cto- rum, Au- xi- li- um Chri- sti- a- no- rum, o -
 uer- sa- to- rum, Con- so- la- trix af- fli- cto- rum, Au- xi- li- um Chri- sti- a- no- rum, o -

85

re pro no- bis. Re- gi- na An- ge- lo- rum,
 o- ra pro no- bis. Re- gi- na
 re pro no- bis.
 re pro no- bis. Re- gi- na Pa- tri- ar- cha- rum,

90 95

Pro- phe- ta- rum o- ra pro no- bis. Re- gi- na con- fes-
 Re- gi- na Apo- sto- lo- rum et Mar- ty- rum,
 Re- gi- na Apo- sto- lo- rum et Mar- ty- rum,

100

san-cti Ma-rty-rum, Re-gi-na San-cto-rum om-ni-um, o-ra

et Ma-rty-rum, Re-gi-na San-cto-rum om-ni-um, o-ra

Re-gi-na San-cto-rum om-ni-um, o-ra

Re-gi-na San-cto-rum om-ni-um, o-ra

105

pro no-bis. A-gnus De-i, qui tol-lis pec-

pro no-bis. A-gnus De-i, qui tol-lis pec-ca-

pro no-bis. A-gnus

ra pro no-bis. A-

110

ca-ta mun-di, qui tol-lis pec-ca-ta mun-di,

ca-ta mun-di, qui tol-lis pec-ca-ta mun-di,

De-i, qui tol-lis pec-ca-ta mun-di, par-ce, par-ce

agnus De-i, qui tol-lis pec-ca-ta mun-di,

115

A-gnus De-i, qui tol-lis pec-ca-ta mun-di, e-xau-di, e-xau-di nos do-mi-ne.

120

A-gnus De-i, qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis, mi-se-re-re no-bis.

125

A-gnus De-i, qui tol-lis pec-ca-ta mun-di, mi-se-re-re no-bis, mi-se-re-re no-bis.

Handwritten musical score on a page with multiple staves. The score is written in a single system, starting at measure 130. The notation includes notes, rests, and lyrics in French. The lyrics are:
mi-se-re- re no-bis, mi-se-re-re no-bis.
bis, mi-se-re-re no-bis, mi-se-re-re no-bis.
bis, mi-se-re-re no-bis, mi-se-re-re no-bis.
bis, mi-se-re-re no-bis, mi-se-re-re no-bis.
The score is written on a staff with a treble clef and a key signature of one sharp (F#). The notes are mostly quarter and eighth notes, with some rests. The lyrics are written below the notes. The score ends with a double bar line.

Example 4.30: Nicolò Fontei, 1640 Litany of Loreto a5

5

Chri- ste, Chri- ste e- lei-

Ky- ri-e, Ky- ri-e e- lei- son.

Ky- ri-e, Ky- ri-e e- lei- son.

Chri- ste, Chri- ste e- lei-

5 6 b5

10

Ky- ri-e, Ky- ri-e e- lei- son. Chri- ste, Chri- ste,

son. au-di, au-

Ky- ri-e, Ky- ri-e e- lei- son.

au-di, au- di,

son. Chri- ste, Chri- ste,

h 4 6 4 #

15

au- di nos, e- xau- di, e- xau- di, e- xau- di nos.

di, au- di nos. Chri- ste, Chri- ste e- xau- di nos.

au- di nos, e- xau- di, e- xau- di, e- xau- di nos.

au- di nos. Chri- ste, Chri- ste e- xau- di nos.

au- di nos, e- xau- di nos.

forte piano forte

20

mi-se-re-re,
Pa-ter de-cus liis De-us,
pian
b #b b #

25 30

Fi-li Redemptor mundi De-us
re-re no-bis.
mi-se-re-re no-bis.
mi-se
b b b6 5 3 b 7 6 b #

35

Spi-ritus san-cte De-us
mi-se-re-re no-bis.
re-re, mi-se-re-re no-bis,
b b b b b6 5 3

40

mi-se-re-re no-bis, mi-se-re-re us, mi-se-re-re mi-se-re-re mi-se-re-re mi-se-re-re

45

re-re no-bis, Sancta Tri-ni-tas u-nus no-bis, Sancta Tri-ni-tas, Sancta Tri-ni-tas u-nus re-re no-bis, Sancta Tri-ni-tas u-nus

50

San-cta Ma-ri-a, San-cta de-i u-nus De-us. San-cta Ma-ri-a, San-cta de-i u-nus De-us. San-cta Ma-ri-a, San-cta de-i u-nus De-us. San-cta Ma-ri-a, San-cta de-i

f **forte Allegro**

55 60

ge-ni-trix, San-cta Vir-go Vir-gi-num, o-ra, o-ra pro no-bis, o-ra,

ge-ni-trix, San-cta Vir-go Vir-gi-num, o-ra, o-ra pro no-bis, o-ra, o-ra pro no-

ge-ni-trix, San-cta Vir-go Vir-gi-num, o-ra, o-ra pro no-bis, o-ra, o-ra pro no-

ge-ni-trix, San-cta Vir-go Vir-gi-num, o-ra, o-ra pro no-bis, o-ra, o-ra pro no-

ge-ni-trix, San-cta Vir-go Vir-gi-num, o-ra, o-ra pro no-bis, o-ra, o-ra pro no-

h h h 6 4 3

65

o-ra, o-ra pro no-bis.

bis, o-ra, o-ra, o-ra pro no-bis.

bis, o-ra, o-ra, o-ra pro no-bis.

o-ra, o-ra pro no-bis.

bis, o-ra, o-ra, o-ra pro no-bis.

Ma-ter chri-sti, o-ra pro Ma-ter di-vi-nae

pian
1st 3rd

70

Ma-ter pu-ris-si-ma, o-ra pro no-bis.

Ma-ter in-te-re-ra-ta, o-ra pro

Ma-ter in-te-re-ra-ta,

gra-ti-a, o-ra pro no-bis.

Ma-ter a-glis-si-ma, o-ra pro no-bis.

b 6

75 80

Ma-ter ad-mi-ra-bi-lis, o-mni-pro no-bis,

Ma-ter Sal-va-to-ris,

o-mni-pro no-bis.

Ma-ter a-ma-bi-lis, o-mni-pro no-bis.

Ma-ter Cre-a-to-ris, o-mni-pro no-

Id. Id. Id. Id. Id. Id. Id. Id.

85

pro no-bis, o-mni-pro no-bis,

o-mni-pro no-bis, o-mni-pro no-bis,

no-bis, pro no-bis, o-mni-pro no-bis,

o-mni-pro no-bis, o-mni-pro no-bis,

bis, pro no-bis, o-mni-pro no-bis,

pro no-bis, o-mni-pro no-bis,

o-mni-pro no-bis,

o-mni-pro no-bis,

o-mni-pro no-bis,

o-mni-pro no-bis,

forte

#

90

Vir-go prae-di-ca-n-da, Vir-go ve-ne-ra-n-da, Vir-go prae-di-ca-n-da, o-mni-pro no-bis. Vir-go po-

Vir-go prae-di-ca-n-da, Vir-go ve-ne-ra-n-da, Vir-go prae-di-ca-n-da, o-mni-pro no-bis. Vir-go po-

Vir-go prae-di-ca-n-da, Vir-go ve-ne-ra-n-da, Vir-go prae-di-ca-n-da, o-mni-pro no-bis. Vir-go po-

Vir-go prae-di-ca-n-da, Vir-go ve-ne-ra-n-da, Vir-go prae-di-ca-n-da, o-mni-pro no-bis. Vir-go po-

o-mni-pro no-bis. Vir-go po-

pian

forte

95

teus, Vir- go cle- mens, Vir- go fi- de- lis, o- ra pro no- bis.

teus, Vir- go cle- mens, Vir- go fi- de- lis, o- ra pro no-

teus, Vir- go cle- mens, Vir- go fi- de- lis, Spe-cu-lum ju- sti-ti-ae,

teus, Vir- go cle- mens, Vir- go fi- de- lis,

teus, Vir- go cle- mens, Vir- go fi- de- lis.

Pian

100

bis. Vas spi-ri-tu-a- le,

Cum sa-nctus be-ni-di-ae, o- ra pro no- bis,

o- ra pro no- bis, o- ra pro no- bis,

o- ra pro no- bis, o- ra pro no- bis, Vas ho-no-

Se-des so-phe-rae, o- ra pro no- bis. Vas

105

o- ra pro no- bis. Vas in- si-gne de-vo-ti-o- nis, o- ra, o- ra pro no- bis.

Vas in- si-gne de-vo-ti-o- nis, o- ra pro no- bis, o- ra, o- ra pro no- bis.

o- ra pro no- bis. Vas in- si-gne de-vo-ti-o- nis, o- ra pro no- bis, o- ra pro no- bis.

re-bi-le, o- ra pro no- bis.

ho-no-ra-bi-le, o- ra pro no- bis.

forte

110

o - ra, o - ra, o - ra,
 Tur-ris Da-vi-di-ca, do-mus au-re-a, Ja-nu-a cae-li,
 Tur-ris Da-vi-di-ca, do-mus au-re-a, Ja-nu-a cae-li,
 o - ra, o - ra, o - ra,
 Ro-sa my-si-ca, Tur-ris e-bur-ne-a, For-da-nis ar-ca, splen-da-mu-ri

pian Presto

115 120

o - ra, o - ra pro no-bis, o - ra, o - ra pro no-bis.
 o - ra, o - ra pro no-bis, o - ra, o - ra pro no-bis.
 o - ra, o - ra pro no-bis, o - ra, o - ra pro no-bis.
 o - ra, o - ra pro no-bis.
 Fi-na, o - ra, o - ra pro no-bis.

125

o - ra, o - ra pro
 Sa-lus in-fi-ris, Sa-lus vi-fi-ris, o - ra, o - ra pro no-bis,
 Sa-lus in-fi-ris, Sa-lus vi-fi-ris, o - ra, o - ra pro no-bis,
 Sa-lus in-fi-ris, Sa-lus vi-fi-ris, o - ra, o - ra pro no-bis,
 Sa-lus in-fi-ris, Sa-lus vi-fi-ris, o - ra, o - ra pro no-bis.

pian

130 135

no - bis. Re - fu - gi - um pec - ca - to - rum,

no - bis. Re - fu - gi - um pec - ca - to - rum,

no - bis.

Re - fu - gi - um pec - ca - to - rum,

5 # # 6 4 5

140

Con - so - la - trix, Con - so - la - trix af - fli - cto - rum,

Con - so - la - trix, Af - fli - cto - rum, o -

ra - pro no - bis. Con - so - la - trix af - fli - cto - rum,

ra - pro no - bis. Con - so - la - trix af - fli - cto - rum,

ra - pro no - bis. Con - so - la - trix af - fli - cto - rum,

6 6 b 4 b

145

Auxi - li - um, Auxi - li - um Chris - ti - a - no -

ra - pro no - bis. Auxi - li - um, Auxi - li - um Chris - ti - a - no -

ra - pro no - bis. Auxi - li - um Chris - ti - a - no -

ra - pro no - bis. Auxi - li - um Chris - ti - a - no -

Auxi - li - um, Auxi - li - um Chris - ti - a - no -

b 6 6 b b

150

nun, o-ra, o-ra pro no-bis,
 nun, o-ra, o-ra pro no-bis,
 nun, o-ra, o-ra pro no-bis,
 nun, o-ra pro no-bis,
 nun, o-ra pro no-bis.

160

o-ra pro no-bis, Re-gi-na A-po-sto-
 Re-gi-na Pa-ti-ar-cha-rum,
 Re-gi-na Pro-phe-ta-rum,
 o-ra pro no-bis.
 Re-gi-na An-ge-lo-rum,

165

lo-rum, o-ra pro no-bis,
 o-ra pro no-bis, o-ra pro no-bis, o-ra pro no-bis,
 o-ra pro no-bis, Re-gi-na Vir-
 Re-gi-na Con-fes-so-rum,
 Re-gi-na Mar-Ay-nu, o-ra, o-ra pro no-bis,

170 175

o - ra, o - ra.

pro no - bis,

o - ra pro no - bis.

go Nivgi-num, o - ra, o - ra pro no - bis.

Re-gi-

o - ra, o - ra pro no - bis.

Re-gi- na San-cto-rum

o - ra, o - ra pro no - bis, o - ra, o - ra pro no - bis.

180

Re-gi- na San-cto-rum om-ni-um,

o - ra pro no - bis,

Re-gi- na San-cto-rum om-ni-um.

na San-cto-rum om-ni-um,

o - ra, o - ra,

om-ni-um,

o - ra, o - ra,

Re-gi- na San-cto-rum om-ni-um, o - ra, o - ra pro no - bis, o - ra

185

o - ra pro no - bis.

o - ra, o - ra pro no - bis.

o - ra, o - ra pro no - bis.

o - ra pro no - bis.

o - ra pro no - bis.

A - gnus De-i, qui tol-lis pec -

A - gnus De-i, qui tol-lis pec -

pian

190 195

par- ce no- bis Do- mi- ne, A- gnus De- i, qui tol- lis pec- ca- ta mun- di,

A- gnus De- i, qui tol- lis pec- ca- ta mun- di,

par- ce no- bis Do- mi- ne.

200

di A- gnus De- i, qui tol- lis pec- ca- ta

di, A- gnus De- i, qui tol- lis pec- ca- ta

ex-audi nos Do- mi- ne. A- gnus De- i, qui tol- lis pec- ca- ta mun- di,

ex-audi nos Do- mi- ne. A- gnus De- i, A- gnus De- i, qui tol- lis pec- ca- ta

A- gnus De- i, qui tol- lis pec- ca- ta mun- di,

forte

205 210

mun- di, mi- se- re- re no- bis.

mun- di, mi- se- re- re, mi- se- re- re no- bis.

mi- se- re- re, mi- se- re- re no- bis.

mun- di, mi- se- re- re, mi- se- re- re no- bis.

mi- se- re- re no- bis.

Example 4.31: Tarquinio Merula, 1640 Litany of Loreto a5

Canto Primus

Ky-ri-e e-le-i-son. Chri-ste e-le-i-son. Chri-ste au-di nos. Chri-ste e-xau-di nos.

Canto Secundus

Ky-ri-e e-le-i-son. Chri-ste e-le-i-son. Chri-ste au-di nos. Chri-ste e-xau-di nos.

Alto

Ky-ri-e e-le-i-son. Chri-ste e-le-i-son. Chri-ste au-di nos. Chri-ste e-xau-di nos.

Tenor

Ky-ri-e e-le-i-son. Chri-ste e-le-i-son. Chri-ste au-di nos. Chri-ste e-xau-di nos.

Bass

Ky-ri-e e-le-i-son. Chri-ste e-le-i-son. Chri-ste au-di nos. Chri-ste e-xau-di nos. Pa-ter de caelis de-

6 4 3 6 4 3

10

Fi-li Redemptor mundi De-us, mi-se-re-re no-bis.

15

mi-se-re-re no-bis.

mi-se-re-re no-bis.

Spi-ritus san-cte de-

us, mi-se-re-re no-bis.

4 3 #

20

mi-se-re-re no - bis.

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no - bis.

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no - bis.

us, mi-se-re-re no - bis.

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no - bis.

4 3 # # # b 4 3

25 30

o-ra pro no - bis, o-ra pro no - bis,

o-ra pro no - bis, o-ra pro no - bis,

o-ra pro no - bis, o-ra pro no - bis,

San-cta, San-cta Ma-ri-a, San-cta, San-cta De-i, De-i Ge-ni-tri-x, San-cta Vir-go Vir-gi

o-ra pro no - bis, o-ra pro no - bis,

6 5 6 # 6 6 # # 6 6 5 247 #

35 40

o-ra pro no-bis,

o-ra pro no-bis,

o-ra pro no-bis,

num, Vir-go Vir-gi num, Ma-ter Chri-sti, Ma-ter di-vi-nae gra-ti-ae, Ma-ter pu-ris-si-ma, Ma-ter ca-

o-ra pro no-bis,

6 5 # # # #

45

o-ra pro no-bis, o-ra pro no-bis,

o-ra pro no-bis, o-ra pro no-bis,

o-ra pro no-bis. Ma-ter in-vi-o-la-ta, in-te-me-ra-ta, Ma-ter a-na-bi-

stis-si-ma, o-ra pro no-bis, o-ra pro no-bis,

o-ra pro no-bis, o-ra pro no-bis,

6 4 3 6 4 3 6 4 3

50 55

Vir-go pru-den-tis-si-

Vir-go pru-den-tis-si-

lis et admi-ra-bi-lis, Ma-ter Crea-to-ris et Salva-to-ris, o-ra pro no-bis,

Vir-go pru-den-tis-si-

o-ra pro no-bis, o-ra pro no-bis, o-ra pro no-bis,

5 6 5
3 4 3

60 65

ma et ve-ne-ran-da et pre-di-can-da, o-ra pro no-bis. Vir-go po-tens, Vir-go cle-mens, Vir-go fi-de-lis,

ma et ve-ne-ran-da et pre-di-can-da, o-ra pro no-bis, o-ra

o-ra pro no-bis, o-ra

ma et ve-ne-ran-da et pre-di-can-da, o-ra pro no-bis, o-ra

o-ra pro no-bis, o-ra

6 5 4 3 # b 6 5

70

Spe-cu-lum ju-sti-ti-ae, Se-des sa-pi-en-ti-ae, Cau-sa no- strae lae-ti- ti-ae, lae-

pro no- bis. Se-des sa-pi-en-ti-ae, Cau-sa no- strae lae-ti- ti-ae, lae-ti- ti-

no- bis,

pro no- bis,

pro no- bis,

6 5 # #

75 80

ti-ti-ae, o-ra pro no- bis, o-ra pro no- bis, o-ra

ae, o-ra pro no- bis, o-ra pro no- bis, o-ra pro

o-ra pro no- bis,

o-ra pro no- bis,

o-ra pro no- bis. Vas spi-ri-tu-a-le, Vas ho-no-ra-bi-le, Vas in-si-gne de-vo-

6 6 5 # # 7 6 # # 5 # 6 5

85 90

pro no- bis, o- ra pro no- bis.

no- bis, o- ra pro no- bis.

o- ra pro no- bis, o- ra pro no-

o- ra pro no- bis, o- ra pro no-

ti- o- nis, Ro- sa my- sti- ca. o- ra pro no- bis. Tur- ris Da- vi- di- ca, Tur- ris e- bun- ne

4 3 6 6 5 6 6 5 # 6 6 5 #

96

Do- mus au- re- a, Foe- de- ris ar- ca, Ja- nu- a cae- li,

Do- mus au- re- a, Foe- de- ris ar- ca, Ja- nu- a cae- li,

bis, o- ra pro no- bis. Stel- la, stel- la ma- tu- ti-

bis, o- ra pro no- bis. Stel- la, stel- la ma- tu- ti- no

a, o- ra pro no- bis,

6 6 5 6 b 6 5 #

na, Sa-lus in- fir-mo- rum, Re-fu-gi- um pec-ca-to- rum, o-ra pro no- bis, o-ra pro no-

— Sa-lus in- fir-mo- rum, Re-fu-gi- um pec-ca-to- rum, o-ra pro no-

o-ra pro no- bis, o-ra pro no- bis, o-ra pro no- bis, o-ra pro no-

Figured bass notation: 6 5, 6 7, 6 5 #, 6 5 #, 6 5

Con-so-la- trix af- fli-cto- rum, af- fli-cto- rum, Au-xi- li-um, Au- xi- li-um Chri-sti-

Con-so-la- trix af- fli-cto- rum, Au- xi- li-um, Au- xi- li-um Chri-

bis. af- fli-cto- rum, af- fli-cto- rum,

bis. af- fli-cto- rum, af- fli-cto- rum,

bis. af- fli-cto- rum,

Figured bass notation: # 6 # #, 6 # #, # # #, # # #, 6 252

120

a- no- rum, o- ra pro no- bis, o- ra

sti- a- no- rum o- ra pro no- bis, o- ra

o- ra pro no- bis. Re- gi- na An- ge- lo- rum, Pa- tri- ar- cha- rum et Pro- phe- ta- rum, o- ra

o- ra pro no- bis. Re- gi- na An- ge- lo- rum, Pa- tri- ar- cha- rum et Prophe- ta- rum, o- ra

o- ra pro no- bis, o- ra

4 3 6 6 5 5 6 4 3 6

125 130

pro no- bis,

pro no- bis,

pro no- bis. Re- gi- na Con- fes- so- rum, Re- gi- na Vir- gi.

pro no- bis. Re- gi- na Con- fes- so- rum, Re- gi- na Vir- gi.

pro no- bis. Re- gi- na A- po- sto- lo- rum et Mar- ty- rum o- ra pro no- bis, o- ra pro no- bis, o- ra

4 3 5 6 6 6 5 7 5 6 6 5 6 5

135 140

o-ra pro no-bis. A-gnus De-i qui tol-lis pec-ca-ta mun-di,

o-ra pro no-bis. A-gnus De-i qui tol-lis pec-ca-ta mun-di,

num, San-cto-rum om-ni-um, o-ra pro no-bis. A-gnus De-i qui tol-lis pec-ca-ta mun-di, par-

num, San-cto-rum om-ni-um, o-ra pro no-bis. A-gnus De-i qui tol-lis pec-ca-ta mun-di, par-ce

pro no-bis, o-ra pro no-bis. A-gnus De-i qui tol-lis pec-ca-ta mun-di, par-ce

3 1 4 3 6 4 3 6

145

par-ce no-bis Do-mi-ne. A-gnus De-i qui tol-lis pec-ca-ta mun-di, e-xau-di nos, e-xau-di nos do-

par-ce no-bis Do-mi-ne. A-gnus De-i qui tol-lis pec-ca-ta mun-di,

ce no-bis Do-mi-ne. A-gnus De-i qui tol-lis pec-ca-ta mun-di,

no-bis Do-mi-ne. A-gnus De-i qui tol-lis pec-ca-ta mun-di, e-xau-di nos, e-xau-di nos, e-xau-di nos

no-bis Do-mi-ne. A-gnus De-i qui tol-lis pec-ca-ta mun-di,

6 7 6 5 4 3 5 4

Mi-ne. Ag-nus De-i qui tol-lis pec-ca-ta mun-di,
 e-xau-di nos, e-xau-di nos, e-xau-di nos Do-mi-ne. Ag-nus De-i qui tol-lis pec-ca-ta mun-di,
 e-xau-di nos, e-xau-di nos Do-mi-ne. Ag-nus De-i qui tol-lis pec-ca-ta mun-di,
 Do-mi-ne. Ag-nus De-i qui tol-lis pec-ca-ta mun-di,
 Ag-nus De-i qui tol-lis pec-ca-ta mun-di,
 4 3 5 4 4 3 4 3

160
 mi-se-re-re no-bis, mi-se-re-re no-bis.
 mi-se-re-re no-bis, mi-se-re-re no-bis.
 mi-se-re-re no-bis mi-se-re-re no-bis.
 mi-se-re-re no-bis, mi-se-re-re no-bis.
 mi-se-re-re, mi-se-re-re no-bis.
 3 4 3

Example 4.32: Giovanni Legrenzi, 1662 Litany of Loreto a5

Ky- ri- e, Ky- ri- e e- le- i- son. Chri- ste,

Ky- ri- e, Ky- ri- e e- le- i- son. Chri- ste, Chri- ste e- le- i- son.

Ky- ri- e, Ky- ri- e e- le- i- son. Chri- ste, Chri- ste e- le- i- son.

Ky- ri- e e- le- i- son.

Ky- ri- e e- le- i- son. Chri- ste

7 6 5 6 6 5 5 6

Christe e- le- i- son. Ky- ri- e e- le- i- son.

Ky- ri- e e- le- i- son.

Chri- ste, Chri- ste e- le- i- son. Ky- ri- e e- le- i- son. Chri- ste

Chri- ste, Chri- ste e- le- i- son. Ky- ri- e e- le- i- son. Chri- ste

Chri- ste e- le- i- son. Ky- ri- e e- le- i- son. Chri- ste

6 5 5 6 5 6 # 6 3 3 4 3 257

15

Chri- ste au- di nos. Chri- ste e- xau- di nos.

Chri- ste au- di nos. Chri- ste e- xau- di nos.

au- di nos. Chri- ste e- xau- di nos.

au- di nos. Chri- ste e- xau- di nos. Chri- ste au- di nos. Chri- ste e- xau- di nos.

au- di nos. Chri- ste e- xau- di nos. Pa- ter de cae- lis

#6 7 5 6 6 5 4 3 6 5 # 6 4 3

20

Spi- ri- tus San- cte De- us mi- se-

Spi- ri- tus San- cte De- us, mi- se-

Fi- li Re- demp- tor mun- di De- us, mi- se- re- re, mi- se- re- re no- bis.

Spi- ri- tus San- cte De- us, mi- se-

De- us, mi- se- re- re, mi- se- re- re no- bis.

6 4 3 3 4 3 # # 6 258

25 30

re-re no-bis. San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.

re-re no-bis. San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis. San-cta Ma-

re-re no-bis. San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.

6 5 4 3 # 6 5 4 7 6 7 3 6 5 5 6

35

San-cta Dei Ge-ni-trix, o-ra pro no-bis, o-ra pro no-bis. Ma-ter

San-cta Vir-go vir-gi-num, o-ra pro no-bis. Ma-ter

ri-a, o-ra pro no-bis, o-ra pro no-bis.

O-ra pro no-bis, o-ra pro no-bis.

O-ra pro no-bis.

5 6 4 5 7 6 4 3 6 3 4 3 5 6

259

40

Chri-sti, Ma-ter di-vi-nae gra-ti-ae, Ma-ter pu-ris-si-ma, Ma-ter in-vi-o-la-ta, o-ra pro-

Chri-sti, Ma-ter di-vi-nae gra-ti-ae, Ma-ter ca-stis-si-ma, Ma-ter in-te-ne-ra-ta,

O-ra pro no-bis, o-ra pro no-bis, o-ra pro no-bis,

O-ra pro no-bis, o-ra pro no-bis, o-ra pro no-bis,

O-ra pro no-bis, o-ra pro no-bis, o-ra pro no-bis, Ma-ter a-

6 5 6 6

45 50

no-bis, o-ra pro no-bis, o-ra pro no-bis. Vir-go pru-den-

Ma-ter ad-mi-ra-bi-lis, o-ra pro no-bis, o-ra pro no-bis. Vir-go pru-den-

o-ra pro no-bis, o-ra pro no-bis, pro no-bis. Vir-go pru-den-

Ma-ter Cre-a-to-ris, o-ra pro no-bis.

ma-bi-lis, Ma-ter Salva-to-ris, o-ra pro no-bis.

4 3 260

55

tis-si-ma, o-ra, o-ra, o-ra, o-ra pro no-bis, o-ra, o-ra, o-ra, o-ra pro

tis-si-ma, o-ra, o-ra pro no-bis, o-ra o-ra pro

tis-si-ma, o-ra, o-ra pro no-bis, o-ra, o-ra pro

Vir-go prae-di-can-da,

Vir-go ve-ne-ran-da,

5 6 4 3 5 5 6 # 5 6

60

no-bis. Vir-go fi-de-lis, o-ra, o-ra pro no-bis. Specu-lum sti-ti-a, o-

no-bis. Vir-go fi-de-lis, o-ra, o-ra pro no-bis. Se-des se-pi-en-ti-a-e,

no-bis. Vir-go fi-de-lis, o-ra, o-ra, o-ra, o-ra pro no-bis.

Vir-go cle-men-s, Vir-go fi-de-lis, o-ra, o-ra pro no-bis.

Vir-go po-tens, Vir-go fi-de-lis, o-ra, o-ra pro no-bis.

4 3 # G u # 5 4 3 2!

65 70

ra pro no- bis, o-ra pro no-bis, o-ra pro no-bis, o-ra pro no-bis, o - ra pro no -

o - ra pro no- bis, o-ra pro no-bis, o-ra pro no-bis, o-ra pro no-bis, o-ra pro

Cau-sa no-strae-ti-ti-ae, Vashano-ra-bi-le, o-ra pro no-bis, o-ra pro

Vas spi-ri-tu- a- le, o-ra pro no-bis, o-ra pro no-bis, pro

Vas in- si-gne de-vo-ti-o-nis, o-ra pro no-bis, pro

7 4 3 #

75

bis. Ro-sa my-sti-ca, Tur-ris Da-vi-di-ca, o-ra pro no-bis, o-ra, o-ra pro no-bis.

no-bis. Ro-sa my-sti-ca, Tur-ris Da-vi-di-ca, o-ra pro no-bis, o-ra, o-ra pro no-bis, pro no-bis.

no-bis. Ro-sa my-sti-ca, Tur-ris Da-vi-di-ca, o-ra pro no-bis, o-ra, o-ra, o-ra pro no-bis.

no-bis. Ro-sa my-sti-ca, Tur-ris Da-vi-di-ca,

no-bis. Ro-sa my-sti-ca Tur-ris Da-vi-di-ca,

4 3 7 5 9 4 3 262

80

Tur-ris e-bur-ne-a, Do-mus au-re-a, o-ra pro no-bis, o-ra pi

Tur-ris e-bur-ne-a, Do-mus au-re-a, o-ra pro no-bis, o-ra, o-ra pro no-bis, o-ra pro no-bis, o-ra, o-ra,

Tur-ris e-bur-ne-a, Do-mus au-re-a, o-ra pro no-bis, o-ra pro no-bis,

Tur-ris e-bur-ne-a, Do-mus au-re-a, o-ra pro no-bis, o-ra, o-ra pro no-bis, pro no-bis, o-ra pro no-bis, o-ra pi

Tur-ris e-bur-ne-a, Do-mus au-re-a o-ra pro no-bis, o-ra, o-ra, o-ra pro no-bis, o-ra pro no-bis, o-ra pi

7 5 9

85 90

no-bis, o-ra, o-ra pro no-bis. Foe-de-ris ar-ca, o-ra pro no-

o-ra pro no-bis. Ja-nu-a cae-li, o-ra pro no-

o-ra pro no-bis, pro no-bis, o-ra pro no-bis.

no-bis, o-ra pro no-bis. Stel-la na-tu-ti-na, o-ra pro no-

no-bis, o-ra pro no-bis, o-ra pro no-bis.

4 3 6 6 5 2 6 3 4 3

bis, o-ra pro no-bis. Au-xi-li-um
 bis, o-ra pro no-bis. Au-xi-li-um
 Sa-lus in-fir-mo-rum, o-ra pro no-bis. Au-xi-li-um
 bis. Re-fu-gium pec-ca-to-rum, o-ra pro no-bis. Au-xi-li-um
 Con-so-la-ti-x af-fli-cto-rum, o-ra pro no-bis. Au-xi-li-um

6 6 5 4 3

100 105
 Chri-sti-a-no-rum, o-ra pro no-bis, o-ra pro no-bis.
 Chri-sti-a-no-rum, o-ra pro no-bis, o-ra, o-ra pro no-bis.
 Chri-sti-a-no-rum, o-ra pro no-bis, o-ra, o-ra pro no-bis.
 Chri-sti-a-no-rum, o-ra pro no-bis, pro no-bis.
 Chri-sti-a-no-rum, o-ra pro no-bis, pro no-bis.

264 C
 4 3

Re-gi-na Pro-phe-ta-rum, o-ra pro no-bis.

Re-gi-na Ange-lo-rum, o-ra pro no-bis.

Re-gi-na Pa-tri-ar-chi-a-rum, o-ra pro no-bis.

Re-gi-na A-po-sto-lo-rum,

5 7 6/5 6/5 6/5 6/5

Re-gi-na San-cti-orum om-ni-um, o-ra, o-ra pro no-bis, pro

Re-gi-na Con-fes-so-rum, Re-gi-na San-cti-orum om-ni-um, o-ra, o-ra pro

Re-gi-na Con-fes-so-rum, o-ra, o-ra pro no-bis.

o-ra pro no-bis. Re-gi-na Vir-gi-num o-ra pro no-bis.

Re-gi-na Mar-ti-rum, o-ra pro no-bis

6 5 #6 # 7 6 5 #6 4 3 2

120

no-bis, o-ra, o-ra pro no-bis, o-ra,

no-bis, o-ra pro no-bis, o-ra, o-ra,

Re-gi-nae Saeculo-mu-ni-um, o-ra, o-ra pro no-bis, o-ra pro no-bis.

Re-gi-nae Saeculo-mu-ni-um, o-ra,

Re-gi-nae Saeculo-mu-ni-um, o-ra pro no-bis, o-ra,

2 9 7 6 5 #4 # 4 3 7 6 # 2

125

o-ra pro no-bis.

o-ra pro no-bis.

o-ra pro no-bis.

o-ra pro no-bis, o-ra pro no-bis.

o-ra pro no-bis.

A-gnus De-i, qui tol-lis pec-ca-ta

A-gnus De-i, qui tol-lis pec-ca-ta

A-gnus De-i, qui tol-lis pec-ca-ta

A-gnus De-i, qui tol-lis pec-ca-ta

A-gnus De-i, qui tol-lis pec-ca-ta

7 6 6 6 5 3 #

135

man-di, par-ce no-bis Do-mi-ne, par-ce no-bis Do-mi-ne. A-gnus De-

mun-di, par-ce no-bis Do-mi-ne, par-ce no-bis Do-mi-ne. A-gnus De-

mun-di, A-gnus De-

mun-di, par-ce no-bis Do-mi-ne, par-ce no-bis Do-mi-ne. A-gnus De-

mun-di, A-gnus De-

6 5 # 6 5

140

i, qui tol-lis pec-ca-ta mun-di,

i, qui tol-lis pec-ca-ta mun-di,

i, qui tol-lis pec-ca-ta mun-di, e-xau-dinos Do-mi-ne, e-xau-dinos Do-i

i, qui tol-lis pec-ca-ta mun-di, e-xau-dinos Do-mi-ne, e-xau-dinos Do-i

i, qui tol-lis pec-ca-ta mun-di, e-xau-dinos Do-mi-ne, e-xau-dinos Do.

6 7 # 6 267 4

145

A- gnus De- i, qui tol-lis pec-ca- ta mun- di, mi- se- re- re no- bis, mi-
 A- gnus De- i, qui tol-lis pec-ca- ta mun- di, mi- se- re- re no- bis, mi-
 ne. A- gnus De- i, qui tol-lis pec-ca- ta mun- di, mi- se- re- re no- bis, mi-
 ne. A- gnus De- i, qui tol-lis pec-ca- ta mun- di, mi- se- re- re no- bis, mi-
 ne. A- gnus De- i, qui tol-lis pec-ca- ta mun- di, mi- se- re- re no- bis, mi-

4 9 8 5 6 6 5

150

se- re- re no- bis, mi- se- re- re no- bis.
 se- re- re no- bis, mi- se- re- re, mi- se- re- re no- bis.
 se- re- re no- bis, mi- se- re- re no- bis.
 se- re- re no- bis, mi- se- re- re no- bis, mi-se-re-re no- bis.
 se- re- re no- bis, mi- se- re- re no- bis.

6 5 4 3 5 6 5 #6 5 6 5 6 9 8 3 4 3

268

Example 4.33: Giuseppe Allevi, 1668 Litany of Loreto a4

5

Ky-ri-e e-lei-son. Ky-ri-e e-lei-son.

Ky-ri-e e-lei-son. Christe e-lei-son. Christe

Ky-ri-e e-lei-son. Christe e-lei-son. Christe

Ky-ri-e e-lei-son. Ky-ri-e e-lei-son.

10 15

Christe exaudi nos. mi-se-

au-di nos. Pater de caelis Deus;

au-di nos. Pater de caelis, de caelis Deus,

Christe exaudi, exaudi nos. mi-se-

20 25

mi-se-re-re nobis, mi-se-

mi-se-re-re nobis. mi-se-

Fili Redemptor mundi Deus,

mi-se-re-re nobis.

30 35

re-re, mi-se-re-re re no-bis. mi-se-re-re, mi-se-re-

re-re, mi-se-re-re re no-bis. mi-se-re-re, mi-se-

mi-se-re-re re no-bis. mi-se-

Spi-ri-tus san-ctus De-us,

4 3 # 4 6 7 6 4 3 6 5

40 45

re no-bis. Sancta Tri-ni-tas u-nus De-us,

re-re no-bis, mi-se-re-re, mi-se-re-re

re-re no-bis. Sancta Tri-ni-tas

Sancta Tri-ni-tas u-nus De-us, Sancta Tri-ni-tas u-nus

4 3 b6 7 6 4 3 7 6

50 55

mi-se-re-re re no-bis. San-cta Ma-ri-a, San-cta

no-bis. San-cta Ma-ri-a, San-cta

mi-se-re-re, mi-se-re-re re no-bis. San-cta Ma-ri-a, San-cta

De-us, mi-se-re-re re no-bis. San-cta Ma-ri-a, San-cta

7 6 4 3 4 3 #

Handwritten musical score for the hymn "Dei Genitrix, Sancta Virgo Virginum, ora". The score is written on five staves. The first four staves contain the vocal parts, and the fifth staff contains the basso continuo line. The lyrics are written below the staves. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo is marked "60". The score is written in a cursive, handwritten style.

60

De-i Ge-ni-trix, Sancta Vir-go Vir-gi-num, o-ra,

De-i Ge-ni-trix, Sancta Vir-go Vir-gi-num, o-ra, o-ra, o-ra,

De-i Ge-ni-trix, Sancta Vir-go Vir-gi-num, o-ra, o-ra,

De-i Ge-ni-trix, Sancta Vir-go Vir-gi-num, o-ra, o-ra,

De-i Ge-ni-trix, Sancta Vir-go Vir-gi-num, o-ra, o-ra,

75

ra - fa, Ma-ter a-ma-bi-li-s, Ma-ter ad-mi-ra-bi-li-s, Ma-ter Cre-a-to-ris, Ma-ter Sal-va-

Ma-ter a-ma-bi-li-s, Ma-ter ad-mi-ra-bi-li-s, o-ra, o-ra, o-ra, o-ra,

o-ra, o-ra pro no-bis, o-ra, o-ra, Ma-ter Cre-a-to-ris, o-ra, o-ra,

o-ra, o-ra pro no-bis, o-ra, o-ra. Ma-ter Sal-va-to-ris,

5 6 6

80

fo-rit, o-ra, o-ra. Vir-go pruden-tis-si-ma,

o-ra, o-ra,

o-ra, o-ra, o-ra, o-ra pro no-bis, o-ra, o-ra, o-ra,

o-ra, o-ra, o-ra, o-ra pro no-bis, o-ra, o-ra,

6 6 5 6

85

Vir-go vene-ran-da, Vir-go mi-di-can-da,

o-ra pro no-bis, o-ra, o-ra pro no-bis, o-ra, o-ra pro no-bis,

o-ra pro no-bis, o-ra, o-ra pro no-bis,

o-ra pro no-bis, o-ra pro no-bis, o-ra, o-ra pro no-

6 6 4 3

90

Virgo po-tes, Virgo clea-us, Virgo, Vir so fi- de- lis,

o- ra, o- ra, o- ra pro no- bis,

bis.

Spe-cu-lum ju-sti-ti-ae,

6 6 7 6

95

Cau-sa no-strae lae-ti-ti-ae, Se-des sa-pi-en-ti-ae, Cau-sa

Cau-sa no-strae lae-ti-ti-ae, Cau-sa no-strae lae-ti-ti-ae,

Cau-sa no-strae lae-ti-ti-ae, Spe-cu-lum ju-sti-ti-ae, Se-des sa-pi-en-ti-ae,

Se-des sa-pi-en-ti-ae, Cau-sa no-strae lae-ti-ti-ae, Cau-sa no-strae lae-

6 7 6 7 6 6

100

no-strae lae-ti-ti-ae, no-strae lae-ti-ti-ae, o- ra pro no- bis.

Se-des sa-pi-en-ti-ae, Cau-sa no-strae, no-strae lae-ti-ti-ae, o- ra pro no- bis.

Cau-sa no-strae lae-ti-ti-ae, o- ra pro no- bis, pro no- bis.

ti-ti-ae, Cau-sa no-strae lae-ti-ti-ae, o- ra pro no- bis, pro no- bis.

7 6 6 7 6 6

105

Vas in-si-gne

Vas spiri-tu-a-le, Vas, Vas ho-no-ra-bi-le

Vas in-si-gne

6 7 6 7 6 7 6

110

de-vo-ti-o-nis, Ro-sa, Ro-sa,

de-vo-ti-o-nis, Ro-sa,

o-ra, o-ra pro no-bis,

7 6 7 6 5 6

120

sa-my-si-ca,

Ro-sa-my-si-ca,

Tu-ris Da-vi-di-ca,

o-ra, o-ra pro no-bis.

6 5 6 6

125 130

Do-mus au-re-a, For-de-nis ar-ca, Stel-la,
 Do-mus au-re-a, For-de-nis ar-ca, Stel-la,
 Tur-nis e-bur-re-a,
 Ja-nua car- li,

7 6 6 7 6

135

Stel-la mar-ti-ti-na, o-ra, o-ra, o-ra pro no-bis.
 Stel-la mar-ti-ti-na, o-ra, o-ra, o-ra pro no-bis.
 o-ra, o-ra, o-ra pro no-bis, o-ra pro no-bis.

6 5 6 4 6

140

Sa-lus ut-fir-mo-rum, Re-fu-gi-um pec-ca-
 Sa-lus ut-fir-mo-rum, Re-fu-gi-um pec-ca-
 Sa-lus ut-fir-mo-rum, Re-fu-gi-um pec-ca-
 Sa-lus ut-fir-mo-rum, Re-fu-gi-um pec-ca-
 Sa-lus ut-fir-mo-rum, Re-fu-gi-um pec-ca-

6

145

to- rum, Con-so-la- trix, Con-so-la- trix affli-cto-rum, o- ra, o-
 to- rum, Con-so-la- trix, Con-so-la- trix affli-cto-rum, o- ra, o-
 to- rum,
 to- rum,
 7 6 7 6

150

ra pro no- bis. Au- xi- li-um, Au- xi- li- um Chris- ti- a- no-
 o- ra pro no- bis. Au- xi- li-um, Au- xi- li- um Chris- ti- a- no-
 Au- xi- li-um, Au- xi- li- um Chris- ti- a- no-
 Au- xi- li-um, Au- xi- li- um Chris- ti- a- no-
 6 4 3 4

155

rum, o- ra, o- ra, o- ra pro no- bis. Ra- gi- na An- ge-
 rum, o- ra, o- ra, o- ra pro no- bis. Ra- gi- na An- ge-
 rum, o- ra, o- ra, o- ra pro no- bis. Ra- gi- na An- ge-
 rum, o- ra, o- ra, o- ra pro no- bis. Ra- gi- na An- ge-
 #6 4 5

160

Re-gi-na A-po-sto-

Re-gi-na Pa-tris-cha-rum, o-ra, o-ra pro no-bis

o-ra pro no-bis,

Re-gi-na Pro-pheta-rum, o-ra pro no-bis,

Re-gi-na Pro-pheta-rum, o-

165

o-ra pro no-bis. Re-gi-na, Re-gi-na

o-ra pro no-bis. Re-gi-na, Re-gi-na, Re-

o-ra pro no-bis. Re-gi-na, Re-gi-na Marty-rum,

o-ra pro no-bis. Re-gi-na Marty-rum,

o-ra pro no-bis. Re-gi-na, Re-gi-na Marty-rum, Re-gi-na Con-fes-so-rum, o-ra pro no-bis.

170

Re-gi-na Vir-gi-num, Re-gi-na Vir-gi-num, o-ra pro no-bis.

Re-gi-na Vir-gi-num, Re-gi-na Vir-gi-num, o-ra pro no-bis.

Re-gi-na, Re-gi-na Vir-gi-num, o-ra pro no-bis.

Re-gi-na, Re-gi-na Vir-gi-num, o-ra pro no-bis.

Re-gi-na San-cto-

Re-gi-na San-cto-

Re-gi-na San-cto-

Re-gi-na San-cto-

175

mun, Re- gi- na San-cto-rum om- ni-um, o-ra, o-ra pro no- bis.

mun, Re- gi- na San-cto-rum om- ni-um, o-ra, o-ra, o-ra pro no- bis.

mun, Re- gi- na San-cto-rum om- ni-um, o-ra, o-ra pro no- bis.

mun, Re- gi- na San-cto-rum om- ni-um, o-ra, o-ra pro no- bis.

h

185

A-gnus De-i, qui tol- lis pec-ca-ta mun-di, par-ce no- bis, par-ce no- bis, par-ce

A-gnus De-i, qui tol- lis pec-ca-ta mun-di, par-ce no- bis, par-ce

h 7 #6 b6 4 5 b

190

A-gnus De-i, qui tol- lis pec-ca-ta mun-di, e- ram-di,

no-bis Do-mi-ne.

no-bis Do-mi-ne.

A-gnus De-i, qui tol- lis pec-ca-ta mun-di, e-

6 5 # 6

195

e-xan-di nos, e-xan-di nos Do-mi-ne. A-gnus De-i, qui tol-lis pec-

A-gnus De-i, qui tol-lis pec-

A-gnus De-i, qui tol-lis pec-

Xan-di, e-xan-di nos, e-xan-di nos Do-mi-ne. A-gnus De-i, qui tol-lis pec-

46 46 46 46

200

ca-ta pec-ca-ta mun-di, mi-se-re-re, mi-se-re-re.

ca-ta, pec-ca-ta mun-di, mi-se-re-re. re, mi-se-re-re.

ca-ta, pec-ca-ta mun-di, mi-se-re-re. re, mi-se-re-re. re, mi-se-re-re.

ca-ta, pec-ca-ta mun-di, mi-se-re-re. re, mi-se-re-re.

46 46 46 46

205

re no-bis, mi-se-re-re, mi-se-re-re no-bis.

re-re no-bis, mi-se-re-re, mi-se-re-re no-bis.

re-re no-bis, mi-se-re-re no-bis.

re no-bis, mi-se-re-re no-bis.

3 4 3 4

Example 4.34: Bonifazio Graziani, 1665 Litany of Loreto a5 (partial transcription)

1

Ky- ri- e e- lei- son.

Ky- ri- e e- lei- son.

Ky- ri- e e- lei- son. Chri- ste e- lei-

Ky- ri- e e- lei- son. Chri- ste e- lei-

Ky- ri- e e- lei- son. Chri- ste e- lei-

5

Ky- ri- e e- lei- son. Chri- ste au- di nos. Chri-

Ky- ri- e e- lei- son. Chri- ste au- di nos. Chri-

son. Ky- ri- e e- lei- son. Chri- ste au- di nos. Chri-

son. Ky- ri- e e- lei- son. Chri- ste au- di nos.

son. Ky- ri- e e- lei- son.

4 3

10

ste e- xau- di nos, Chri- ste e- xau- di nos.

ste e- xau- di nos, Chri- ste e- xau-di nos. Pa-

ste e- xau-di nos, Chri- ste e- xau- di nos.

Pa-

Chri- ste e- xau- di nos.

4 3 b 6 4 3 b

15

Pa- ter de cae- lis De- us,

ter de cae- lis De- us, mi-se-re- re, mi-se-re-re

Pa- ter de cae- lis De- us, mi-se-re- re re-bis, mi-se-re-re re-

ter de cae- lis De- us,

Pa- ter de cae- lis De- us, mi-se-re-re, mi-se-re-re

b 7 6 b 6

20

no - bis. Fi - li Re - demp - tor mun - di De - us, mi - se -

bis. Fi - li Re - demp - tor mun - di De - us, mi - se - re - re

no - bis.

4 3 4 3

San - cta Tri - ni - tas u - nus De -

re - re no - bis. San - cta Tri - ni -

no - bis, mi - se - re - re no - bis.

San - cta Tri - ni - tas u - nus

4 3

25

us, mi-se-re-re, mi-se-re-re no-bis.

tas u-nus de-us, mi-se-re-re, mi-se-re-re no-bis.

De-us, mi-se-re-re no-bis.

7 6 4 3 9 8 7 4 3

30

San-cta Ma-ri-a, o-

San-cta Ma-ri-a, o-ra

San-cta Ma-ri-a,

San-cta Ma-ri-a,

San-cta Ma-ri-a,

b 6 7 6 4

Handwritten musical score for a choir, featuring vocal staves and a basso continuo line with figured bass notation. The score is divided into two systems, with measures 35 and 40 marked at the beginning of the second system.

System 1 (Measures 35-40):

- Vocal Staves:**
 - Staff 1: *ra, o- ra pro no- bis, o- ra, o- ra pro no-*
 - Staff 2: *o- ra pro no- bis,*
 - Staff 3: *o- ra, o- ra pro no- bis, o- ra pro*
 - Staff 4: *o- ra, o- ra pro no- bis, pro*
 - Staff 5: *o- ra, o- ra pro*
- Basso Continuo (Staff 6):**
 - Figured Bass: $4 \quad 4 \quad 7 \quad \flat 6 \quad 4 \quad 4 \quad 3 \quad 7 \quad 6 \quad \flat 4 \quad \flat 2 \quad 3 \quad 4 \quad 6$

System 2 (Measures 40-45):

- Vocal Staves:**
 - Staff 1: *bis, o- ra pro no- bis.*
 - Staff 2: *o- ra, o- ra pro no- bis.*
 - Staff 3: *no-bis, o- ra, o- ra pro no- bis. San-cta-*
 - Staff 4: *no- bis, o- ra, o- ra pro no- bis. San-cta-*
 - Staff 5: *no- bis, o- ra pro no- bis. San-cta*
- Basso Continuo (Staff 6):**
 - Figured Bass: $7 \quad 4 \quad \flat 2 \quad 6 \quad 7 \quad 6 \quad 7 \quad \flat 6 \quad 3 \quad 4 \quad 3$

San-cta

De-i Ge-ni-trix, o-ra, o-ra pro no-bis.

De-i Ge-ni-trix, o-ra, o-ra pro no-bis.

De-i Ge-ni-trix, o-ra, o-ra pro no-bis,

Vir-go Vir-gi-nem, o-ra, o-ra pro no-bis.

San-cta Vir-go Vir-gi-nem, o-ra, o-ra pro no-bis.

Ma-ter

Ma-ter

o-ra, o-ra pro no-bis. Ma-ter

6 4 3

6 5 4 3

50

Ma-ter di-vi-nae gra-ti-ae, o-

Ma-ter di-vi-nae gra-ti-ae, o-

Chri-sti, o- ra-pro no-bis.

Chri-sti, o- ra-pro no-bis.

Chri-sti, o- ra-pro no-bis.

6 4 3

60

ra-pro no-bis.

ra-pro no-bis. Ma-ter pu-

Ma-ter pu-ris-si-ma et ca-

Ma-ter pu-ris-si-ma et ca-stis-si-

b6 6 6 4 3 6 b6

65

Ma-ter pa-ris-si-ma et ca-stis-si-ma,
 ris-si-ma, et ca-stis-si-ma,
 stis-si-ma, et ca-stis-si-ma, o-ra, o-ra
 o-ra, o-ra pro
 ma, o-ra ma
 ma, o-ra pro no-bis.

65 70 75

70

o-ra, o-ra pro no-bis.
 o-ra, o-ra pro no-bis.
 o-ra, o-ra pro no-bis.
 o-ra, o-ra pro no-bis.
 o-ra, o-ra pro no-bis.

70 75

Example 4.35: Francesco Foggia, 1672 Litany of Loreto a4

First system of the musical score, measures 1-8. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are: Ky-ri-e e-lei-son. Chri-ste e-lei-son. Chri-ste e-lei-son. Chri-ste e-lei-son. The basso continuo line includes figured bass notation: 7 6 4 5 3 6 5 3.

Second system of the musical score, measures 9-16. The lyrics continue: son. Ky-ri-e e-lei-son. Chri-ste au-di nos. Chri-ste e-lei-son. Chri-ste au-di nos. Chri-ste e-lei-son. Chri-ste e-lei-son. Chri-ste e-lei-son. The basso continuo line includes figured bass notation: 7 6 #.

Third system of the musical score, measures 17-24. The lyrics continue: xau-di nos. Pa-tri de cae-lis De-us, mi-se-re-re no-bis. di nos. Pa-tri de cae-lis De-us, mi-se-re-re no-bis. sti e-xau-di nos. Pa-tri de cae-lis De-us, mi-se-re-re no-bis. Pa-tri de cae-lis De-us, mi-se-re-re no-bis. The basso continuo line includes figured bass notation: 6 5 4 3.

20

bis. Spi-ri-tus san-ctus—

bis. Spi-ri-tus san-ctus—

Fi-li Re-dem-p-tor mun-di De-us, mi-se-re-re no-bis,

bis.

b 7 6 b 4 3 6 4

25

De-us, mi-se-re-re, mi-se-re-re no-bis. San-ctus Tri-ni-

De-us, mi-se-re-re, mi-se-re-re no-bis. San-ctus Tri-ni-

mi-se-re-re, mi-se-re-re no-bis. San-ctus Tri-ni-

San-ctus Tri-ni-

6 6 6 4 3 4 b

30

fas u-nus De-us, mi-se-re-re no-bis. San-

tas u-nus De-us, San-

fas u-nus De-us, mi-se-re-re no-bis. San-

fas u-nus De-us, San-

7 6 4 3

35

cha Ma-ri- a, o- ra pro no- bis. Sancte de-i

cha Ma-ri- a, o- ra pro no- bis. Sancte de-i

cha Ma-ri- a, o- ra pro no- bis.

4 3 9 9 7 4 3

40

ge-ni-trix, o- ra pro no- bis. Ma- ter Chri-sti,

ge-ni-trix, o- ra pro no- bis. Ma- ter Chri-sti, o- ra pro no- bis.

Ma- ter Chri-sti, o- ra pro no- bis.

Ma- ter Chri-sti,

4 3

45

Ma-ter di-vi-nae gra-ti-ae, o- ra pro no- bis. Ma-ter pu-ri-si-ma, Ma-ter cae-li-si-ma,

Ma-ter di-vi-nae gra-ti-ae, o- ra pro no- bis. Ma-ter pu-ri-si-ma, Ma-ter cae-li-si-ma,

Ma-ter di-vi-nae gra-ti-ae, Ma-ter pu-ri-si-ma, Ma-ter cae-li-si-ma,

Ma-ter di-vi-nae gra-ti-ae, Ma-ter pu-ri-si-ma, Ma-ter cae-li-si-ma,

4 3 7 6

50

o-ra pro no-bis. Ma-tér in-ter-ue-ra- Fa, o-ra pro no-bis.

o-ra pro no-bis. Ma-to in-ter-ue-ra- Fa, o-ra pro no-bis.

o-ra pro no-bis. Ma-tér a-na-bi-lis, o-ra pro no-

o-ra pro no-bis. Ma-tér in-vi-o-la- Fa, o-ra pro no-bis. Ma-tér coe-li-ra-bi-

6 4 3 # b6

55

Ma-tér Salva-to-ris, Virgo pruden-tis-si-ma, Virgo ve-ne-ra-n-da, o-ra pro no-

Ma-tér Cre-a-to-ris, Ma-to Salva-to-ris, Virgo ve-ne-ra-n-da, o-ra pro no-

bis. Ma-to Cre-a-to-ris, o-ra pro no-bis, ?

bis, o-ra pro no-bis, o-ra pro no-bis. Virgo pruden-tis-si-ma, o-ra pro no-bis. Virgo prae-di-can-

6 7 6 6

60

bis, o-ra pro no-bis. Vir-go-po-tens, Vir-go-cle-a-us, Vir-go-fi-de-lis, o-

bis, o-ra pro no-bis. Vir-go-po-tens, Vir-go-cle-a-us, Vir-go-fi-de-lis, o-

o-ra pro no-bis.

da, o-ra pro no-bis.

7 6

65

ra pro no - bis. Spe- cu- lum ju- sti- Fi- ae.

ra pro no - bis. Spe- cu- lum ju- sti- Fi- ae, o - ra pro

Spe- cu- lum ju- sti- ti- ae,

Spe- cu- lum ju- sti- ti- ae,

4 4 3 7 6

70

o - ra pro no - bis, o - ra pro no - bis, o - ra pro no - bis, o -

no - bis, o - ra pro no - bis, o - ra pro no - bis, o -

o - ra pro no - bis, o - ra pro no - bis, o -

o - ra pro no - bis, o - ra pro no - bis, o -

6 5 7 6 5 3 5 6

75

ra pro no - bis. Cau- sa no-strae lae- ti- ti- ae,

ra pro no - bis. Cau- sa no-strae lae- ti- ti- ae, o - ra pro

bis. Cau- sa no-strae lae- ti- ti- ae, o - ra pro

bis. Cau- sa no-strae lae- ti- ti- ae, o - ra, o - ra pro

7 6 5 3

80 85

Vaspi-ri-ku-a-le, o-ra pro no-bis.

no-bis, o-ra pro no-bis, pro no-bis. Vasho-no-ra-bi-le,

no-bis, Vaspi-ri-Fu-a-le, Vasho-no-ra-bi-le, o-

no-bis, o-ra pro no-bis.

7 6 5 4 3

90 95

Vasui-signe-de-vo-ti-o-nis,

o-ra pro no-bis, Vasui-signe-de-vo-ti-o-nis, o-

ra pro no-bis, Vasui-signe-de-vo-ti-o-nis, o-

Vasui-signe-de-vo-ti-o-nis,

6 5 4 3 7 6

100 105

o-ra, o-ra pro no-bis, o-ra, o-ra pro no-

ra, o-ra, o-ra pro no-bis, o-ra, o-ra, o-ra pro no-

o-ra, o-ra, o-ra pro no-bis, pro no-

Re-sa-my-shi-ca,

6 6 6 8 7 6 4 5 3

110 115

bis. Tu-nis da- vi-di-co, o-ra pro no-bis, o-ra, o-ra pro no-

bis, o-ra, o-ra, o-ra pro no-bis. Do-mus au-re-a, do-mus au-re-

bis, o-ra, o-ra, o-ra, o-ra pro no-

o-ra, o-ra, o-ra pro no-bis. Do-mus au-re-a,

6 6 5 6 5 6 b6 6

120 125

bis, o-ra pro no-bis, o-ra, o-ra pro no-bis.

o-ra, o-ra pro no-bis, o-ra, o-ra, o-ra pro no-bis,

bis. Janu-a cae-li.

Foe-deris ar-ca, o-ra pro no-bis, o-ra, o-ra, o-ra pro no-bis.

b6 6 4 3 6 8 7 6 4 3

130 135

Sal-la ma-ti-fi-ca, o-ra pro no-bis. Sa-lus

o-ra, o-ra, o-ra pro no-bis, o-ra pro no-bis. Sa-lus

o-ra, o-ra, o-ra pro no-bis, o-ra pro no-bis. Sa-lus

Sal-la ma-ti-fi-ca, o-ra pro no-bis. Sa-lus

6 6 6 6 6 6 6 6

140

in - fir - mo - rum, o - ro pro no -

in - fir - mo - rum, o - ro pro no -

in - fir - mo - rum, o - ro pro no -

in - fir - mo - rum, o - ro pro no -

9 8 4 3 7 6 5 3

145

bis. Re - fu - gi - um pec - ca - to - rum, o -

bis,

bis.

5

150

ro pro no - bis. Con - so - la - mi - af - flic - to -

ro pro no - bis. Con - so - la - mi - af - flic - to -

Con - so - la - mi - af - flic - to -

Con - so - la - mi - af - flic - to -

4 3 4 3 5 6 6 5 6 7 4 3

155

nem, af- fli- cto- rum, o- ra pro no- bis. Au-
 nem, af- fli- cto- rum, o- ra pro no- bis. Au-
 nem, af- fli- cto- rum, o- ra pro no- bis. Au-
 af- fli- cto- rum, o- ra pro no- bis. Au-

4 3 3 4 3

160

xi- li- um Chri- sti- a- no- rum, o- ra pro no- bis. Re-
 xi- li- um Chri- sti- a- no- rum, o- ra pro no- bis. Re-
 xi- li- um Chri- sti- a- no- rum, o- ra pro no- bis.
 xi- li- um Chri- sti- a- no- rum, o- ra pro no- bis.

7 6 6 5 4 3

165

gi- na An- ge- lo- rum, Re- gi- na Pro- phe- ta- rum, Re-
 gi- na An- ge- lo- rum, Re- gi- na Pro- phe- ta- rum, Re-
 Re- gi- na Pa- tris- ar- cha- rum, Re- gi- na A- po- sto- lo- rum,
 Re- gi- na Pa- tris- ar- cha- rum, Re- gi- na A- po- sto- lo- rum,

4 3

170

gi-na, Re-gi-na Mar-ti-rum, Re-gi-na, Re-gi-na Vir-gi-num, Re-gi-num San-cto-rum

gi-na, Re-gi-na Mar-ti-rum, Re-gi-na, Re-gi-na Vir-gi-num, Re-gi-num San-cto-rum

Re-gi-na Con-fes-so-rum, Re-gi-na San-cto-rum

Re-gi-na Con-fes-so-rum, Re-gi-na San-cto-rum

6 b h

175 180

om-ni-um, om-ni-um, re, o-m-ni-um re bis.

om-ni-um, om-ni-um, re, o-m-ni-um re bis.

om-ni-um, om-ni-um, re, o-m-ni-um re bis.

om-ni-um, om-ni-um, re, o-m-ni-um re bis.

6 5 3

185

A-gnus De-i, qui tol-lis pec-ca-ta mun-di,

A-gnus De-i, qui tol-lis pec-ca-ta mun-di,

A-gnus De-i, qui tol-lis pec-ca-ta mun-di, parce no-bis

A-gnus De-i, qui tol-lis pec-ca-ta mun-di,

h b 6 5

190

A- gnus De- i, qui tol-les pec- ca-
 pora no-bis Do- mi- ne,
 Do- mi- ne. A- gnus De- i,
 para no-bis Do- mi- ne. A- gnus De- i,

7 6 7 6

195

ta mun- di, e- rau- di nos Do- mi- ne.
 ca- ta mun- di, e- rau- di nos Do- mi- ne. A- gnus De-
 e- rau- di nos Do- mi- ne. A- gnus De-
 e- rau- di nos Do- mi- ne. A- gnus De-

4 3 4 3 4

200

qui tol-les pec- ca- ta mun- di, pec- ca- ta mun- di, mi- se- re- re no- bis,
 i, qui tol-les pec- ca- ta mun- di, mi- se- re- re, mi- se-
 i, qui tol-les pec- ca- ta mun- di, pec- ca- ta mun- di, mi- se- re- re, mi- se-
 i, qui tol-les pec- ca- ta mun- di, pec- ca- ta mun- di, mi- se- re- re, mi- se-

7 6 4 3 6 4 3

[illegible][illegible]

Example 4.36: Francesco Petrobelli, 1677 Litany of Loreto a2

Musical score for the first system, measures 1-6. The system consists of three staves: a vocal line (treble clef), a vocal line (alto clef), and a piano accompaniment (bass clef). The tempo is marked 'Adagio'. The lyrics are: Ky-ri-e e-le-i-son. Chri-ste e-le-i-son. Chri-ste

Musical score for the second system, measures 7-12. The system consists of three staves: a vocal line (treble clef), a vocal line (alto clef), and a piano accompaniment (bass clef). The tempo is marked 'Adagio'. The lyrics are: au-di nos. Chri-ste e-xau-di, e-xau-di nos. Chri-ste e-xau-di, Chri-ste e-xau-di

Musical score for the third system, measures 13-18. The system consists of three staves: a vocal line (treble clef), a vocal line (alto clef), and a piano accompaniment (bass clef). The tempo is marked 'Adagio'. The lyrics are: nos. Pa-ter de cae-lis De-us, Fi-li Re-

20

dem-pter man-di De-us, Spi-ri-tus san-ctus De-us,

mi-se-re-re no-bis, mi-se-re-re

4 6 7 # #6 # 7

25 30

San-cta Tri-ni-tas u-nus, u-nus De-us, mi-se-re-re,

no-bis, San-cta Tri-ni-tas u-nus De-us, mi-se-re-re,

4 6 5 #

35

mi-se-re-re, mi-se-re-re

mi-se-re-re, mi-se-re-re

4 # 4 6 4 # #

301

40

mi-se-re-re-no-bis, mi-se-re-re-no-bis.

re-no-bis, mi-se-re-re-no-bis. Sancta Maria, o-

p.

45

Sancta Dei Genitrix, o-ra pro no-bis, o-ra, o-ra pro no-bis. Ma-ter Chri-sti, Ma-ter pu-

ra pro no-bis. Sancta Virgo Virgi-num, o-ra pro no-bis. Ma-ter di-vi-nae gra-tiae,

50

missa, o-ra, o-ra pro no-bis. Ma-ter in-te-re-ra-ta, Ma-ter ad-mi-ra-bilis, Ma-ter Cre-a-

Ma-ter cas-tis-si-ma, Ma-ter in-vi-o-la-ta, Ma-ter a-ma-bilis, o-ra, o-ra pro no-bis.

55

to-ris, o-ra, o-ra pro no-bis, o-ra, o-ra, o-ra pro-no-bis.

Ma-tu Sal-u-to-ris, o-ra, o-ra, o-ra, o-ra, o-ra pro-no-bis,

6 b # .

60

Vir-go — pruden-tis-si-ma, Vir-go — ve-ne-ran-da, o-ra pro

o-ra pro-no-bis, o-ra pro-no-bis.

p. b b

70

no-bis, o-ra pro-no-bis. Vir-go, Vir-go po-tens,

Vir-go — prae-di-can-da, o-ra pro-no-bis. Vir-go, —

b b b

75 o - ra - pro - no - bis. Vir-go, Vir-go fi - de - lis, 80 o - ra - pro -

Vir-go ele-mens, o - ra - pro - no - bis, o - ra - pro - no - bis,

85 no-bis, o - ra - pro - no - bis, pro no - bis. Spe - cu - lum,

o - ra - pro - no - bis, o - ra pro no - bis.

90 Spe-cu-lum ju-s-ti-ti-ae, o - ra, o - ra, o - ra, o - ra pro no - bis.

Se - des,

95

Cau-sa nos-trae lae-ti-ti-ae, nos-trae -

Se-des sa-pi-en-ti-ae, o - m, o - m, o - m, o - m pro no - bis

100

ti-ti-ae, o - m, o - m pro no - bis, o - m, o - m pro no -

Cau-sa nos-trae lae-ti-ti-ae, nos-trae lae-ti-ti-ae, o - m, o - m pro no - bis, o - m, o - m pro no -

105

bis. Vas spi-ri-tu-a-le, Vas ho-no-ra-bi-le, Vas in-si-gue de -

bis. Vas spi-ri-tu-a-le, Vas ho-no-ra-bi-le, Vas in-si-gue de -

110

vo-fi-o-nis, o-ra, o-ra, o-ra, o-ra pro no-bis, pro no-bis. Ro-sa, Ro-sa

vo-fi-o-nis, o-ra, o-ra, pro no-bis, pro no-bis,

115

my-sti-ca, Tur-ris, Tur-ris e-bur-ne-a, o-ra pro no-bis, o-ra pro no-bis. Tur-ris, Tur-ris e-

o-ra pro no-bis, o-ra pro no-bis. Tur-ris, Tur-ris e-

120 125

o-ra pro no-bis. Do-mus, Do-mus au-re-a, o-ra pro-bur-ne-a, o-ra pro no-bis. Ia-nu-a, Ia-nu-a cae-li,

o-ra pro no-bis. Do-mus, Do-mus au-re-a, o-ra pro-bur-ne-a, o-ra pro no-bis. Ia-nu-a, Ia-nu-a cae-li,

130

no-bis stel-la ma-tu-ti-na, o-ra-pro-no-bis, o-ra-pro-

o-ra-pro-no-bis, o-ra-pro-no-bis, o-ra-pro-no-bis,

135 140

no-bis, pro no-bis. Sa-lus in-fir-mo-rum, o-ra-pro-no-bis. Re-fu-gium pec-ca-

o-ra-pro no-bis. Sa-lus in-fir-mo-rum, o-ra-pro-no-bis. Re-fu-gium pec-ca-

145

to-rum, o-ra-pro-no-bis, o-ra, o-ra. Con-so-la-trix af-fli-cto-rum, o-ra-pro

to-rum, o-ra-pro-no-bis, o-ra, Con-so-la-trix af-fli-cto-rum, o-ra-pro

no-bis. Au-xi-li-a-ri-s-ti-a-no-rum, o-m-ni pro no-bis, o-m-ni pro no-bis, o - ra, o - m-ni pro

no-bis. Au-xi-li-a-ri-s-ti-a-no-rum, o-m-ni pro no-bis, o-m-ni pro no-bis, o - ra pro

5 6 5 6 #

no-bis. Re-gi-na

no-bis. Re-gi-na An-ge-lo-rum,

6 b # 6

160 Pa-tri-ar-cha-rum, o-m-ni, o - ra, o - m-ni pro no-bis, Re-

o-m-ni, o - ra, o - m-ni pro no-bis.

7 6 b b b

165 170

gi-na Pro-phet-a-num, Re-gi-na,

Re-gi-na A-po-sto-la-num,

6 7 6 # 6 6 7 6 #

175

Re-gi-na Mar-ti-num, o-ra, o-ra,

Re-gi-na Con-fes-so-num, o-ra, o-ra,

6 7 6 # 6 7 6

180 185

o-ra pro no-bis, o-ra pro no-bis, pro no-bis, o-ra pro

ra, o-ra pro no-bis, o-ra pro no-bis, o-ra

h # # 609

190

na - bis. Re - gi - na San - cto - rum
pro na - bis. Re - gi - na, Re - gi - na Vir - gi - num, o - ra,

4 3 7 6 # 6 4 3

195

om - ni - um, o - ra, o - ra, o - ra pro - no - bis, o - ra pro -
o - ra, o - ra, o - ra, o - ra, o - ra pro - no - bis,

4 4 4 4

200 205

no - bis, pro no - bis, o - ra, o - ra pro no - bis.
o - ra pro no - bis, pro no - bis, o - ra pro no - bis.

4 # 6

o-mni pro no-bis.

210
Agnus De-i, qui tol-lis pec-ca-ta mundi, par-

215
ce, par-ce no-bis Do-mi-ne
Agnus De-i, qui tol-lis pec-ca-ta mundi, e-xau-di, e-

220
Agnus De-i, qui tol-lis pec-ca-ta mundi, mi-se-re-re, mi-se-re-re, mi-se-re-re.

Handwritten musical score for voice and piano. The top system contains two staves with vocal lines and lyrics. The bottom system contains a piano accompaniment staff.

Vocal Lines:

Staff 1 (Soprano): *re-re, — mi-se-re-re no-bis, mi-se-re-re, mi-se-re-re, mi-se-re-re re no-bis.*

Staff 2 (Alto): *re-re, — mi-se-re-re no-bis, mi-se-re-re, mi-se-re-re, mi-se-re-re re, mi-se-re-re no-bis.*

Piano Accompaniment:

Staff 3 (Piano): *Handwritten notes and fingerings (e.g., 7, 6, 7, 6, 7) are present below the staff.*

Example 4.37: Maurizio Cazzati, 1663 Litany of Loreto

5

Solo
Pa-ter de cae-lis

Solo
Pa-ter de cae-lis

Solo
Ky-ri-e e-lei-son. Chri-ste e-lei-son. Chri-ste au-di nos. Chri-ste, Chri-ste e-rau-di-nos,

h # 6 # # h h #6

10

De-us, Fi-li Re-de-mp-tor-mun-di De-us, Spi-ri-tus san-ctus De-us, San-cti

De-us, Fi-li Re-de-mp-tor-mun-di De-us, Spi-ri-tus san-ctus De-us, San-cti

mi-se-re-re-no-bis, mi-se-re-re-no-bis, mi-se-re-re-no-bis,

6 5 h #6 # 6 5 h #6 # 6 5 h

15

Tutti

Trinitas unus Deus, San-cta Ma-ri-a, o-ra, o-ra pro

Tutti

Trinitas unus Deus, San-cta Ma-ri-a, o-ra pro no-

Tutti

San-cta Ma-ri-a, o-ra pro no-

Tutti

mi-se-re-re-no-bis. San-cta Ma-ri-a, o-ra pro no-

#6 # h 5 7 6 # h 7 6 3 4

20

no-bis,

bis.

Solo

bis. San-cta De-i ge-ni-trix, San-cta Vir-go Vir-gi-num, o-ra pro no-

bis.

5 3 #

25 30

bis.

Solo
Ma-ter
Solo
Ma-ter

#

35

Solo
o-ra pro no-bis. Ma-ter, Ma-ter pu-ri-si-ma, Ma-ter in-vi-o-

Chri-sti, Ma-ter di-vi-nae gra-ti-ae, o-ra pro no-bis, o-ra pro no-bis, o-ra pro

Chri-sti, Ma-ter di-vi-nae gra-ti-ae, Ma-ter cu-stis-si-ma, Ma-ter in-

Solo
O-ra pro no-

7 6 #

40

45

la- te, in-ter-me-ra-tu, Ma-ter a- ma- bi- lis, o-ra pro no-bis. Ma-ter Cre-a-

no-bis, o-ra pro no-bis, o-ra pro no-

te- mer ra-tu, Ma-ter ad-mi-ra-bi- lis, Ma-ter

bis, o-ra pro no-

50

55

Tutti

For-is, o-ra pro no-bis, ra pro no-bis, pro

bis, o-ra pro no-

Tutti

Sal-va-to-ris, ra pro

bis, o-ra pro

Tutti

70

no-bis, bis, no-bis, no-bis,

75 80

o-mni, a-mni pro no-bis, Vir-go prae-den-tis-si-ma, Vir-go ve-ne-ra

o-mni, a-mni pro no-bis, o-mni, a-mni pro no-bis,

46 7 6 # # 6 # 6 3#7

85

o - ra, o - ra pro no - bis, o - ra,

ran - da, Vir - go pra - di - can - da,

o - ra, o - ra pro no - bis, o - ra

o - ra, o - ra pro no - bis, o - ra

7 6 # # 6 4 3 6 # 7 6 # #

90 95

o - ra pro no - bis. Vir - go po - tens, Vir - go ele - mens, Vir - go fi -

Vir - go po - tens, Vir - go ele - mens, Vir - go fi -

o - ra pro no - bis. Vir - go po - tens, Vir - go ele - mens, Vir - go fi -

o - ra pro no - bis. Vir - go po - tens, Vir - go ele - mens, Vir - go fi -

6 4 # 4

100

105

Solo

de- lis, o - ra, pro no - bis. Spe-cu-lum ju-sti-ti-ae,

de- lis, o - ra pro no - bis. Spe-cu-lum ju-sti-ti-ae,

de- lis, o - ra pro no - bis,

de- lis, o - ra, o - ra pro no - bis,

b # b

110

Tutti

Se-des sa-pi-en-ti-ae, o-ra pro no - bis, o - ra pro no - bis.

Tutti

Se-des sa-pi-en-ti-ae, o - ra pro no - bis,

Tutti

o-ra pro no-bis, o-ra pro no-bis, o - ra pro no - bis. Cau - sa

Tutti

o - ra pro no - bis, o - ra pro no - bis. Cau - sa

#

115

Solo

o. ra pro no. bis,

Solo

o. ra pro no. bis,

no. stae lae. ti. ti. ae,

Vas spi. ri. tu. a. le,

no. stae lae. ti. ti. ae,

Vas spi. ri. tu. a. le,

b 4 3 b

120 125

o. ra pro no. bis,

ra. pro no. bis, o. ra pro no. bis,

Vas ho. no. ra. bi. le, Vas u. si. gne de.

Vas ho. no. ra. bi. le, Vas u. si. gne de.

b b 4 3 #

[illegible]

Handwritten musical score for "Missa" by Giuseppe Verdi. The score is written on ten staves. The first two staves are vocal staves (Soprano and Alto) with lyrics in Italian. The third staff is a vocal staff (Tenor/Bass) with lyrics. The fourth staff is a piano accompaniment staff. The fifth staff is a vocal staff (Soprano) with lyrics. The sixth staff is a vocal staff (Alto) with lyrics. The seventh staff is a vocal staff (Tenor/Bass) with lyrics. The eighth staff is a piano accompaniment staff. The ninth staff is a vocal staff (Soprano) with lyrics. The tenth staff is a piano accompaniment staff. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in Italian and are written below the vocal staves. The score is handwritten and appears to be a personal or working manuscript.

135

140

my-sti-ca, Tur-ris da-vi-di-ca, Tur-ris e-bur-ne-a,

my-sti-ca, Tur-ris da-vi-di-ca, Tur-ris e-bur-ne-a,

Tutti

Tutti

Tutti

Tutti

re pro

6

145 150

ra pro no - bis.

ra pro no - bis.

ra pro no - bis, pro no - bis.

no - bis, o - ra pro no - bis.

6 6 4

155

Solo

Do-mus - au-re-a, For-de-ris

6 6 4

ar. cu, Ja-nu-a - cae - li, stel-la ma - fu - ti - na, o - ra pro no - bis.

#

b

Tutti
Sa - lus in - fir - mo - rum, Re - fu - gi - um pec - ca - to - rum, Con - so - la - trix af - fli - cto - rum, o - ra pro

Tutti
Sa - lus in - fir - mo - rum, Re - fu - gi - um pec - ca - to - rum, Con - so - la - trix af - fli - cto - rum, o - ra pro

Tutti
Sa - lus in - fir - mo - rum, Re - fu - gi - um pec - ca - to - rum, Con - so - la - trix af - fli - cto - rum,

Tutti
Sa - lus in - fir - mo - rum, Re - fu - gi - um pec - ca - to - rum, Con - so - la - trix af - fli - cto - rum,

b b 5 b #

175

no-bis, Au-xi-li-um Chri-sti-a-no-rum, o-ra pro no-bis.

no-bis, Au-xi-li-um Chri-sti-a-no-rum, o-ra pro no-bis, Au-xi-li-um Chri-sti-a-no-rum, o-ra pro

o-ra pro no-bis, Au-xi-li-um Chri-sti-a-no-rum, o-ra pro no-bis, Au-xi-li-um Chri-sti-a-

o-ra pro no-bis, Au-xi-li-um Chri-sti-a-no-rum, o-ra pro no-bis, o-ra pro no-bis, Au-xi-li-

180

bis, o-ra pro no-bis, o-ra pro no-bis.

no-bis, Au-xi-li-um Chri-sti-a-no-rum, o-ra pro no-bis.

no-rum, o-ra pro no-bis, o-ra pro no-bis.

Chri-sti-a-no-rum, o-ra pro no-bis, o-ra pro no-bis,

324 #6

Re- gi- na Ange-lo-rum, Re- gi-na Pa-tri-ar.

Re- gi- na Prophe-ta-rum, Re- gi-na A-pos-to-lo-rum, o-m-ni pro no-bis, o-m-ni pro no-bis, o-m-ni pro no-bis, o-m-ni pro no-bis, o-m-ni pro

200

Solo

Re-gi-na Mar-ti-rum, Re-gi-na Con-fes-so-rum, o-ra pro
 o-ra, o-ra, o-ra pro no-bis. Re-gi-na Vir-gi-num,
 o-ra, o-ra, Re-gi-na Vir-gi-num,
 no-bis, o-ra pro no-bis, o-ra pro no-bis, o-ra pro no-bis.

205

Tutti

no-bis. Re-gi-na San-cto-rum om-ni-um, o-ra pro no-bis, o-ra pro no-bis.
Tutti
 Re-gi-na San-cto-rum om-ni-um, o-ra pro no-bis, o-ra pro no-bis.
Tutti
 Re-gi-na San-cto-rum om-ni-um, o-ra pro no-bis, o-ra pro no-bis.
Tutti
 bis. Re-gi-na San-cto-rum om-ni-um, o-ra pro no-bis, o-ra pro no-bis.

215

Re-gi- na Sa-cra-tis-si-mi Ro-sa- ri-i, Re-gi- na Sa-cra-tis-si-mi Ro-

Re-gi- na Sa-cra-tis-si-mi Ro-sa- ri-i, Re-gi- na Sa-cra-tis-si-mi Ro-

Re-gi- na Sa-cra-tis-si-mi Ro-sa- ri-i, Re-gi- na Sa-cra-tis-si-mi Ro-

Re-gi- na Sa-cra-tis-si-mi Ro-sa- ri-i, Re-gi- na Sa-cra-tis-si-mi Ro-

[illegible]

225

bis, o - ra pro no - bis.

pro no - bis.

bis, o - ra pro no - bis.

ra pro no - bis, o - ra pro no - bis.

6 5 6 5 6 5 6

230

tol-lis pec-ca-ta - mundi, par - ce no - bis, par - ce no - bis Do - mi - ne.

A - gnus De - i, qui tol-lis pec-ca-ta mundi, e -

A - gnus De - i, qui tol-lis pec-ca-ta mundi, e -

5 6 5 6 5 6 5 6

328

Handwritten musical score for a piece titled "Agnus Dei". The score is written on ten staves, with the first six staves containing vocal parts and the last four staves containing a basso continuo line with figured bass. The key signature is one sharp (F#), indicating G major or D minor. The time signature is not explicitly written but appears to be common time (C). The lyrics are in Latin: "Agnus Dei, qui tolles peccata mundi, mi-se-re-re, xan-di nos Do-mi-ne. A-gnus Dei, qui tolles peccata mundi, mi-se-re-re." The score includes various musical notations such as notes, rests, and accidentals. The figured bass line at the bottom provides numerical figures for the basso continuo player, including 9 8 7 5 6 3 #, b, 5 6 5 6 5 6, and 7 6.

[illegible]

245

mi-se-re-re no-bis.

re, mi-se-re-re no-bis.

re-re, mi-se-re-re no-bis.

se-re-re, mi-se-re-re no-bis.

5 6 5 6 # 6 4 3

Example 4.38: Simpliciano Olivo, 1674 Litany of Loreto (partial transcription)

mi-se-re-re, mi-se-re-re, mi-se-re-re no-bis.

mi-se-re-re, mi-se-re-re, mi-se-re-re no-bis.

mi-se-re-re, mi-se-re-re, mi-se-re-re no-bis.

mi-se-re-re, mi-se-re-re, mi-se-re-re no-bis.

mi-se-re-re, mi-se-re-re, mi-se-re-re no-bis.

mi-se-re-re, mi-se-re-re, mi-se-re-re no-bis.

mi-se-re-re, mi-se-re-re, mi-se-re-re no-bis.

mi-se-re-re, mi-se-re-re, mi-se-re-re no-bis.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics, written in a stylized script, are: o-ra, o-ra, o-ra, pro no-bis. The score is organized into two systems of five staves each. The first system contains the first four staves, and the second system contains the remaining six staves. The notation is dense and appears to be a working draft or a manuscript for a musical composition.

Handwritten musical score for a choir, featuring multiple staves with notes and lyrics. The lyrics are in Latin and include the phrase "sa-pi-en-ti-a, o-ra, o-ra, o-ra, o-ra pro no-bis." repeated across several lines. The notation includes various musical symbols such as clefs, notes, rests, and bar lines.

sa-pi-en-ti-a, o-ra, o-ra, o-ra, o-ra pro no-bis.

sa-pi-en-ti-a, o-ra, o-ra, o-ra, o-ra pro no-bis.

sa-pi-en-ti-a, o-ra, o-ra, o-ra, o-ra pro no-bis.

sa-pi-en-ti-a, o-ra, o-ra, o-ra, o-ra pro no-bis.

sa-pi-en-ti-a, o-ra, o-ra, o-ra, o-ra pro no-bis.

sa-pi-en-ti-a, o-ra, o-ra, o-ra, o-ra pro no-bis.

sa-pi-en-ti-a, o-ra, o-ra, o-ra, o-ra pro no-bis.

sa-pi-en-ti-a, o-ra, o-ra, o-ra, o-ra pro no-bis.

An-xi-li-um Chri-sti-a-no-rum, o-ra, o-ra pro no-bis.
 An-xi-li-um Chri-sti-a-no-rum, o-ra, o-ra pro no-bis.
 An-xi-li-um Chri-sti-a-no-rum, o-ra, o-ra pro no-bis.
 An-xi-li-um Chri-sti-a-no-rum, o-ra, o-ra pro no-bis.
 An-xi-li-um Chri-sti-a-no-rum, o-ra, o-ra pro no-bis.
 An-xi-li-um Chri-sti-a-no-rum, o-ra, o-ra pro no-bis.
 An-xi-li-um Chri-sti-a-no-rum, o-ra, o-ra pro no-bis.
 An-xi-li-um Chri-sti-a-no-rum, o-ra, o-ra pro no-bis.
 An-xi-li-um Chri-sti-a-no-rum, o-ra, o-ra pro no-bis.
 An-xi-li-um Chri-sti-a-no-rum, o-ra, o-ra pro no-bis.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics, written below the staves, are:

no - bis, o - ra, o - ra, o - ra pro no - bis.
no - bis, o - ra, o - ra, o - ra pro no - bis.
bis, o - ra, o - ra pro no - bis.
no - bis, o - ra, o - ra pro no - bis.
ra pro no - bis, o - ra, o - ra pro no - bis.
bis, o - ra, o - ra, o - ra pro no - bis.
no - bis, o - ra, o - ra pro no - bis.
no - bis, o - ra, o - ra pro no - bis.
no - bis, o - ra, o - ra pro no - bis.
no - bis, o - ra, o - ra pro no - bis.

Handwritten musical score for a choir, featuring vocal staves with lyrics and piano accompaniment. The score is written in a system of staves, with the vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand) clearly delineated. The lyrics are in French, and the music is in a major key with a common time signature.

Vocal Parts (Soprano, Alto, Tenor, Bass):

- Soprano:** bis, mi-se-re-re, mi-se-re-re no-bis.
- Alto:** bis, mi-se-re-re, mi-se-re-re no-bis.
- Tenor:** bis, mi-se-re-re, mi-se-re-re no-bis.
- Bass:** bis, mi-se-re-re, mi-se-re-re no-bis.

Piano Accompaniment:

- Right Hand:** The right hand plays a melodic line, often in the treble clef, with various note values and rests.
- Left Hand:** The left hand plays a supporting line, often in the bass clef, with various note values and rests.

The score is divided into measures by vertical bar lines, and the lyrics are written below the vocal staves. The piano accompaniment is written on staves below the vocal parts.

Example 4.39: Francesco Passarini, 1671 Litany of Loreto (partial transcription)

First system of the musical score, measures 1-4. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a basso continuo. The key signature is one sharp (F#) and the time signature is 12/8. The lyrics for the first system are: "Re-gi-na, Re-gi-na, Re-gi-na An-ge-lu-m, o-m-ni-um, o-m-ni-um pro-no-bis-". The basso continuo line includes figured bass notation: ♭, #, #, 7 6.

Second system of the musical score, measures 5-8. The score continues the four-part vocal ensemble and basso continuo. The lyrics for the second system are: "Re-gi-na, Re-gi-na Pa-tri-ar-cha-rum et Pro-ph-e-ta-rum, Re-gi-na, Re-gi-na Pro-ph-e-ta-rum, o-m-ni-um, o-m-ni-um". The basso continuo line includes figured bass notation: 6, #6, 7/5, 6, #.

o-mni pro no-bis,

o-mni pro no-bis,

Re-gi-na, Re-gi-na A-po-sto-lo-rum, Re-gi-na Mar-ti-rum, o-

o-mni pro no-bis. Re-gi-na, Re-gi-na A-po-sto-lo-rum, Re-gi-na Mar-ti-rum, o- ra, o-

Figured bass notation: #, b, #, b, 6, 6

Re-gi-na, Re-gi-na, Re-gi-na Con-fes-so-rum, o-mni, o-mni pro no-bis, o-

Re-gi-na, Re-gi-na, Re-gi-na Con-fes-so-rum, o-mni, o-mni pro no-bis, o-

o-mni, o-mni pro no-bis, o-mni, o-mni pro no-

Figured bass notation: 6 5 4 3, b, b, 6 5 #, 6 4 5 3 6 4, 5 6 5

Musical score for the first system. The system includes five staves: two vocal staves (Soprano and Alto), two vocal staves (Tenor and Bass), and a basso continuo line. The lyrics are in Latin, and the basso continuo line includes figured bass notation.

Lyrics: *ra, o - ra pro no - bis. Re -*
ra, o - ra, o - ra pro no - bis.
o - ra pro no - bis, Re - gi - na Vir - gi - num,
o - ra pro no - bis, Re - gi - na Vir - gi - num,
o - ra pro no - bis, Re - gi - na

Figured Bass: # 6 9 8 7 #6

Musical score for the second system. The system includes five staves: two vocal staves (Soprano and Alto), two vocal staves (Tenor and Bass), and a basso continuo line. The lyrics are in Latin, and the basso continuo line includes figured bass notation.

Lyrics: *gi - na, Re - gi - na San - ct - rum om - ni - um, o - ra, o - ra, o - ra pro no - bis. Re - gi - na, Re - gi - na San - ct - rum om - ni - um,*
Re - gi - na, Re - gi - na San - ct - rum om - ni - um, Re - gi - na, Re - gi - na San - ct - rum om - ni - um,
Re - gi - na, Re - gi - na San - ct - rum om - ni - um, Re - gi - na, Re - gi - na San - ct - rum om - ni - um, o - ra, o - ra.
Re - gi - na, Re - gi - na San - ct - rum om - ni - um, o - ra, o - ra, o - ra, o - ra, o - ra pro no - bis.
Vir - gi - num, Re - gi - na, Re - gi - na San - ct - rum om - ni - um, Re - gi - na, Re - gi - na San -

Figured Bass: 6 # 6 b b

oro, oro, oro pro nobis. oro, oro, oro, oro pro nobis, oro, oro pro nobis, oro pro nobis, oro,

omnium pro nobis. Regina, Regina Sanctae Mariae, oro pro nobis, oro pro nobis, oro pro nobis, oro,

Regina, Regina Sanctae Mariae, oro, oro, oro pro nobis, oro pro nobis, oro pro nobis, oro,

Regina, Regina Sanctae Mariae, oro, oro, oro, oro pro nobis, oro pro nobis, oro pro nobis, oro,

omnium, oro, oro, oro pro nobis, oro, oro pro nobis, oro pro nobis, oro pro nobis, oro,

6 #6 # 6 # 6

oro pro nobis.

oro pro nobis.

oro pro nobis.

oro pro nobis.

oro pro nobis.

6 # #

Example 4.40: Giovanni Battista Bassani, 1690 Litany of Loreto

Vivace

Tutti

Ky-ri-e e-le-i-son. Chri-ste e-le-i-son. Ky-ri-e e-le-i-son. Chri-ste au-di

Tutti

Ky-ri-e e-le-i-son. Chri-ste e-le-i-son. Ky-ri-e e-le-i-son. Chri-ste au-di

Tutti

Ky-ri-e e-le-i-son. Chri-ste e-le-i-son. Ky-ri-e e-le-i-son. Chri-ste au-di

Tutti

Ky-ri-e e-le-i-son. Chri-ste e-le-i-son. Ky-ri-e e-le-i-son. Chri-ste au-di

#6 #

Vivace

10

nos. Chri-ste, Chri-ste, Chri-ste, Chri-ste e-xau-di nos.

nos. Chri-ste, Chri-ste, Chri-ste, Chri-ste e-xau-di nos.

nos. Chri-ste, Chri-ste, Chri-ste, Chri-ste e-xau-di nos.

nos. Chri-ste, Chri-ste, Chri-ste, Chri-ste e-xau-di nos.

4

341

15

Solo
 Pa-ter de cae-lis De-us, mi-se-re-re no-bis

Solo
 Pa-ter de cae-lis De-us, mi-se-re-re no-bis.

Solo
 Fi-li Re.

4 3 6

20

Solo
 Spi-ri-tus san-cte De-us, mi-se-re-re no-bis.

Em-por mun-di De-us, mi-se-re-re, mi-se-re-re no-bis,

6 # # 4 7 4 # 7 6 5 342

Largo

35

re no bis. San-cta Ma-ri-a, o-ra, o-ra, o-ra pro no-bis.

re re no bis. San-cta Ma-ri-a, o-ra, o-ra, o-ra pro no-bis.

re re no bis.

mi-se-re-re no bis.

4 3 4 3 ♭ # #6 6 ♭ 6/5 4 3

40

45

bis. Sancta De-i Ge-ni-trix, Sancta Vir-go Vir-gi-num, o-ra pro no-bis, o-ra pro no-bis.

Sancta De-i Ge-ni-trix, Sancta Vir-go Vir-gi-num, o-ra pro no-bis, o-ra pro no-bis.

bis. Sancta De-i Ge-ni-trix, Sancta Vir-go Vir-gi-num, o-ra pro no-bis, o-ra pro no-bis.

bis. Sancta De-i Ge-ni-trix, Sancta Vir-go Vir-gi-num, o-ra pro no-bis, o-ra pro no-bis.

#6 6 #6 6 5 4 3

50

bis. Ma-ter

bis. Ma-ter

bis.

bis.

#6 4# # # 6 # 4#

55

Chri-sti, o - ra pro no - bis, —

Chri-sti, o - ra pro no - bis,

Ma-te di-vi-nae gra-ti-ae, o - ra pro no - bis,

Ma-te di-vi-nae gra-ti-ae, o - ra pro no - bis,

Tutti Solo

o - ra pro no - bis. Ma-ter, Ma-ter pu-ris-si-ma,

Tutti Solo

o - ra pro no - bis. Ma-ter, Ma-ter pu-ris-si-ma,

Tutti

Tutti

#6 # 6 # # 345 #

Handwritten musical score for a vocal ensemble. The score is written on five staves. The first two staves are for the Soprano and Alto parts, and the next three are for the Tenor and Bass parts. The lyrics are in Latin, and the music is in G major (one sharp). The tempo is marked '60' at the top right. The score includes various musical notations such as notes, rests, and dynamic markings like 'Tutti' and 'Solo'.

Tutti
Ma-ter cae-stis-si-ma, o-ra pro no-bis,
Tutti
Ma-ter cae-stis-si-ma, o-ra pro no-bis,
Tutti *Solo*
o-ra pro no-bis, Ma-ter in-vi-o-la-ta, Ma-ter in-te-rre-na-ta, o-ra pro no-bis,
Tutti
o-ra pro no-bis,
Tutti
o-ra pro no-bis.

Handwritten musical score for a vocal ensemble. The score is written on five staves. The first two staves are for the Soprano and Alto parts, and the next three are for the Tenor and Bass parts. The lyrics are in Latin, and the music is in G major (one sharp). The tempo is marked '66' at the top right. The score includes various musical notations such as notes, rests, and dynamic markings like 'Solo'.

Solo
Ma-ter a-ma-bi-lis, Ma-ter ad-mi-ra-bi-lis, o-ra, o-ra pro no-bis,
Solo
Ma-ter coe-li, for-is et
Solo
Ma-ter a-ma-bi-lis, Ma-ter ad-mi-ra-bi-lis, o-ra, o-ra pro no-bis,

4 4 #6 4 3 346

Handwritten musical score for "Ave Maria" by Franz Schubert. The score is written on ten staves, with the first four staves containing vocal parts and the last two staves containing piano accompaniment. The lyrics are in Latin and Italian, and the tempo is marked "Allegretto".

Vocal Parts (Soprano, Alto, Tenor, Bass):

- Staff 1 (Soprano):** *o - ra pro no - bis. Vir-go pruden-tis-si-ma, Vir-go ve-ne-ran-da et pre-di-can-da,*
- Staff 2 (Alto):** *o - ra pro no - bis. Vir-go pruden-tis-si-ma, Vir-go ve-ne-ran-da et pre-di-can-da,*
- Staff 3 (Tenor):** *Sal-va-to-ris, o - ra pro no - bis. Vir-go pruden-tis-si-ma, Vir-go ve-ne-ran-da et pre-di-can-da,*
- Staff 4 (Bass):** *o - ra pro no - bis. Vir-go pruden-tis-si-ma, Vir-go ve-ne-ran-da et pre-di-can-da,*

Piano Accompaniment:

- Staff 5:** The piano accompaniment begins with a series of sixteenth notes in the right hand and a single note in the left hand.
- Staff 6:** The piano accompaniment continues with a series of sixteenth notes in the right hand and a single note in the left hand.

Tempo and Key: The tempo is marked "Allegretto" and the key is C major.

Handwritten musical score for "Ave Maria" by Franz Schubert. The score is written on ten staves, with the first six staves containing vocal parts and the last four staves containing piano accompaniment. The music is in G major and 3/4 time. The lyrics are in Latin: "Ave Maria, gratia plena, sanctus Dominus Deus Sabaoth, cum Sancto Spiritu, in gloria Patris Amen." The score includes a key signature of one sharp (F#) and a time signature of 3/4. The piece is marked "Solo" for the vocal parts. The score is numbered 75 at the top right and 347 at the bottom right.

Spe-cu-lum ju-sti-ti-ae, Se-des sa-pi-

Vir-go fi-de-lis,

o-o-ra pro no-bis,

Vir-go fi-de-lis,

o-o-ra pro no-bis,

Solo

o-o-ra pro no-bis,

en-ti-ae, Con-su-no-stas la-ti-ti-ae,

o-o-ra, o-o-ra pro no-bis.

o-o-ra pro no-bis.

Vas splen-di-da-le, Vas ho-no-ra-bi-le, o-o-ra pro no-

348

90 95

Tutti
 Vas in- si- gne de- vo- ti- o- nis, o- ra, o- ra pro no- bis.

Tutti
 Vas in- si- gne de- vo- ti- o- nis, o- ra, o- ra pro no- bis,

Tutti
 Vas in- si- gne de- vo- ti- o- nis, o- ra, o- ra pro no- bis,

Tutti
 bis. Vas in- si- gne de- vo- ti- o- nis, o- ra, o- ra pro no- bis,

b b #b 7 6 # #6/5 4 3 6 #

100 105

Solo
 Ro- sa my- sti- ca, Tur- ris da- vi- di- ca, o- ra pro no- bis. Tur- ris e- bur- ne- a

Tutti
 o- ra pro no- bis,

Tutti
 o- ra pro no- bis,

Tutti
 o- ra pro no- bis.

4 #

Handwritten musical score for "Domine Deus" in G major, Op. 10, No. 10. The score is for SATB choir and includes piano accompaniment. It features a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are in Latin: "o-ra pro no-bis, Do-mus au-re-a, Fe-de-ris ar-ca, o-ra pro no-bis. Ja-nu-a cae-li, o-ra pro no-bis." The score is divided into two systems, with measures 110 and 115 marked. The SATB parts are written on four staves, and the piano accompaniment is on a single staff at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings like "Tutti" and "Solo".

[illegible]

mo-rum, Re-fu-gi-un pec-ca-to-rum, o-ra pro no-bis.

mo-rum, Re-fu-gi-un pec-ca-to-rum, o-ra pro no-bis.

mo-rum, Re-fu-gi-un pec-ca-to-rum, o-ra pro no-bis.

mo-rum, Re-fu-gi-un pec-ca-to-rum, o-ra pro no-bis.

7 6 # b # b 4 # 5 b 6 5 # 6 7 b

Con-so-la-trix af-fli-cto-rum, o-ra, o-ra, o-ra, o-ra pro

5 6 6 5 6 7 6 7 # 6 b b 6 # b 3 5 1 8 7 # 6 5

no - bis.

Solo

Au - ri - li - um Chri - sti - a - no - rum, o - ra, o - ra pro no - bis.

Tutti

Re - gi - na An - ge -

Tutti

Re - gi - na An - ge -

Tutti

Re - gi - na An - ge -

Re - gi - na An - ge -

4 # 5 6 5 4 # 6 5 4 # #

le - rum, Re - gi - na Pa - tri - ar - cha - rum, Re - gi - na Pro - phe - ta - rum, Re - gi - na A - po - sto - lo - rum, Re - gi - na, Re - gi - na, Re - gi - na

le - rum, Re - gi - na Pa - tri - ar - cha - rum, Re - gi - na Pro - phe - ta - rum, Re - gi - na A - po - sto - lo - rum, Re - gi - na, Re - gi - na, Re - gi - na

le - rum, Re - gi - na Pa - tri - ar - cha - rum, Re - gi - na Pro - phe - ta - rum, Re - gi - na A - po - sto - lo - rum, Re - gi - na, Re - gi - na, Re - gi - na

le - rum, Re - gi - na Pa - tri - ar - cha - rum, Re - gi - na Pro - phe - ta - rum, Re - gi - na A - po - sto - lo - rum, Re - gi - na, Re - gi - na, Re - gi - na

6 #

Handwritten musical score for page 150. The score includes vocal staves with lyrics and instrumental accompaniment. The lyrics are in Latin, and the music is written in a handwritten style.

Solo *Tutti*

Mar-ti-rum, o-mni-um pro no-bis, o-mni-um pro no-bis. Re-gi-na, Re-gi-na, Re-gi-na, Re-gi-na,

Tutti

Mar-ti-rum, o-mni-um pro no-bis, o-mni-um pro no-bis. Re-gi-na, Re-gi-na,

Solo *Tutti* *Solo*

Mar-ti-rum, o-mni-um pro no-bis. Re-gi-na, Re-gi-na, Re-gi-na, Re-gi-na,

Tutti

Mar-ti-rum, o-mni-um pro no-bis, o-mni-um pro no-bis. Re-gi-na, Re-gi-na,

Handwritten musical score for page 155. The score includes vocal staves with lyrics and instrumental accompaniment. The lyrics are in Latin, and the music is written in a handwritten style.

Tutti *Solo* *Tutti*

Re-gi-na, Re-gi-na, Re-gi-na, Re-gi-na,

Tutti *Solo* *Solo*

Re-gi-na, Re-gi-na, Re-gi-na, Re-gi-na Vir-gi-num, Re-gi-na, Re-gi-na, Re-

Tutti *Tutti*

Con-fes-so-rum, Re-gi-na, Re-gi-na, Re-gi-na,

Tutti *Solo* *Tutti*

Re-gi-na, Re-gi-na, Re-gi-na, Re-gi-na,

gi-na, Re-gi-na Sancto-rum om-ni-um, Sancto-rum om-ni-um, o-ra, o-ra pro no-bis.

gi-na, Re-gi-na Sancto-rum om-ni-um, Sancto-rum om-ni-um, o-ra, o-ra pro no-bis.

gi-na, Re-gi-na Sancto-rum om-ni-um, Sancto-rum om-ni-um, o-ra, o-ra pro no-bis.

gi-na, Re-gi-na Sancto-rum om-ni-um, Sancto-rum om-ni-um, o-ra, o-ra pro no-bis.

6 4 3

Largo

Solo
A-gnus De-i, qui tol-lis pec-

Solo
A-gnus De-i, qui

Solo
A-gnus De-i, qui tol-lis pec-ca-ta, pec-ca no-bis Do-mi-ne.

7 # 5 6 7 6 6 5 6 5 4

ca. fa mun. di, e. xau. di nos Do. mi. ne. A. gnus

tol. lis pec. ca. ta mun. di, e. xau. di nos Do. mi. ne. A. gnus

Tutti

Tutti

Tutti

A. gnus

A. gnus

4 b 6 5 6 # 2

De. i. qui tol. lis pec. ca. ta mun. di, mi. se. re. re, mi. se. re. re no.

De. i., qui tol. lis pec. ca. ta mun. di, mi. se. re. re, mi. se. re. re no.

De. i., qui tol. lis pec. ca. ta mun. di, mi. se. re. re no.

De. i., qui tol. lis pec. ca. ta mun. di, mi. se. re. re no.

6 4 2 #4 6 7 #6

355

Handwritten musical score for a vocal piece, page 180. The score consists of five systems of staves. The first four systems each have a vocal line with lyrics and a piano accompaniment line. The fifth system shows only the piano accompaniment line. The lyrics are in French and use solfège notation (re, mi, se, bis). The piano part includes a key signature change to one sharp (F#) and a series of figured bass numbers at the bottom.

Lyrics (Vocal Line):

bis, mi. se. re-re, mi-se. re-re, mi-se. re-re, mi-se. re-re no. bis. —

bis, mi. se. re-re, mi-se. re-re, mi-se. re-re, mi-se. re-re no. bis.

bis, mi. se. re-re, mi-se. re-re, mi-se. re-re, mi-se. re-re no. bis.

bis, mi. se. re-re, mi-se. re-re, mi. se. re. re no. bis.

Figured Bass (Piano Line):

6 6 5 3 4 3 4 3 4 3 4 3 4 3

Example 4.41: Giacomo Antonio Perti, undated ms. Litany of Loreto

The musical score is written on ten staves. The first system (staves 1-5) features a complex instrumental introduction with sixteenth and thirty-second notes, followed by vocal entries on staves 4 and 5 with the lyrics "Ky-ri-e. e-le-". The second system (staves 6-10) continues the vocal parts with lyrics "le-i-son. Chri-ste e-le-i-son. Ky-ri-e e-le-". The bottom of the page shows figured bass notation for the basso continuo.

Figured bass notation (bottom of page):

System 1: 7 6 4 7 6 9 8 6 5 3

System 2: 7 6 #

15

i-son.

Chri-ste au-di

16

i-son.

Chri-ste au-di

17

le-i-son.

Chri-ste au-di

i-son.

Chri-ste au-di

4 # 6 7 6 7 6 # b b 6 7 5 6 5

20

nos. Chri-ste e-xau-di nos.

Pa-tri de cae-lis De-us,

21

nos. Chri-ste e-xau-di nos.

Pa-tri de cae-lis De-us,

nos. Chri-ste e-xau-di nos.

Pa-tri de cae-lis De-us,

nos. Chri-ste e-xau-di nos.

Pa-tri de cae-lis De-us,

6 5 7 6 5 # 5

25

Fi-li Re-demptor mundi De-us, Spi-ri-tus san-cte De-us, San-cta Tri-ni-tas

Fi-li Re-demptor mundi De-us, Spi-ri-tus san-cte De-us, San-cta Tri-ni-tas

Fi-li Re-demptor mundi De-us, Spi-ri-tus san-cte De-us, San-cta Tri-ni-tas

Fi-li Re-demptor mundi De-us, Spi-ri-tus san-cte De-us, San-cta Tri-ni-tas

tr 30

u-nus De-us, mi-se-re-re no-bis.

u-nus De-us, mi-se-re-re no-bis.

u-nus De-us, mi-se-re-re no-bis.

u-nus De-us, mi-se-re-re no-bis.

35

San-cta Ma-ri-a, San-cta De-i

San-cta Ma-ri-a, San-cta De-i

San-cta Ma-ri-a, San-cta De-i

San-cta Ma-ri-a, San-cta De-i

6 11 16 21

40

Ge-ni-trix, San-cta Virgo Vir-gi-num, o-ra, o-ra, o-ra, o-ra pro

Ge-ni-trix, San-cta Virgo Vir-gi-num, o-ra, o-ra, o-ra, o-ra pro

Ge-ni-trix, San-cta Virgo Vir-gi-num, o-ra, o-ra, o-ra, o-ra pro

Ge-ni-trix, San-cta Virgo Vir-gi-num, o-ra, o-ra, o-ra, o-ra pro

45

no - bis.

Ma - ter Chris - ti, o - ra

Ma - ter di - vi - nae gra - ti - ae,

6 4 6b6 6 5 9 6

50

pro no - bis. Ma - ter pu - ris - si - ma, Ma - ter ca - stis - si - ma, Ma - ter in -

o - ra pro no - bis. Ma - ter pu - ris - si - ma, Ma - ter ca - stis - si - ma, Ma - ter in -

Ma - ter pu - ris - si - ma, Ma - ter ca - stis - si - ma, Ma - ter in -

Ma - ter pu - ris - si - ma, Ma - ter ca - stis - si - ma, Ma - ter in -

6 5 b6 b5 9 8 6 b 4 6

55

vi-o-la-ta, Ma-ter in-te-me-ra-ta, o-ra pro no-bis.

vi-o-la-ta, Ma-ter in-te-me-ra-ta, o-ra pro no-bis.

vi-o-la-ta, Ma-ter in-te-me-ra-ta, o-ra pro no-bis.

vi-o-la-ta, Ma-ter in-te-me-ra-ta, o-ra pro no-bis.

4 6 5 6 5 6 6 7 6 9 8 7 4 3

60

Ma-ter a-ma-bi-lis o-ra pro no-bis.

Ma-ter a-ma-bi-lis, o-ra pro no-bis.

Ma-ter a-ma-bi-lis, o-ra pro no-bis.

Ma-ter a-ma-bi-lis, o-ra pro no-bis.

4 6 6 6 9 6 5 9 5 6 6

65

Cre-a-to-ris, Ma-te Sal-va-to-ris, o-ra, o-ra pro no-bis.

Cre-a-to-ris, Ma-te Sal-va-to-ris, o-ra, o-ra pro no-bis.

Cre-a-to-ris, Ma-te Sal-va-to-ris, o-ra, o-ra pro no-bis.

Cre-a-to-ris, Ma-te Sal-va-to-ris, o-ra, o-ra pro no-bis.

6 3 4 3 7 6 4 7 6 7 6 3 6 7

70

bis.

no-bis.

bis.

no-bis.

bis.

no-bis.

4 3 6 5 6 5 6 5 6 5 6 5 6 5

75

Virgo pru-den-tis-si-ma, Virgo ve-re-ra-n-da, Virgo prae-di-can-da, o-
 Virgo pru-den-tis-si-ma, Virgo ve-re-ra-n-da, Virgo prae-di-can-da, o-
 Virgo pru-den-tis-si-ma, Virgo ve-re-ra-n-da, Virgo prae-di-can-da, o-ra, o-ra pro
 Virgo pru-den-tis-si-ma, Virgo ve-re-ra-n-da, Virgo prae-di-can-da, o-ra, o-ra, o-ra pro

#6 6 # 6 6 #

80

85

no-bis. Virgo po-tens, Virgo cle-mens, Virgo fi-de-lis, o-
 no-bis. Virgo po-tens, Virgo cle-mens, Virgo fi-de-lis, o-ra, o-ra, o-
 no-bis. Virgo po-tens, Virgo cle-mens, Virgo fi-de-lis, o-ra, o-ra pro
 no-bis. Virgo po-tens, Virgo cle-mens, Virgo fi-de-lis. o-ra, o-ra,

b b 7 6 b 6 7

90

ra pro no - bis.

ra pro no - bis.

no - bis.

e-ra pro no - bis.

7 6 6 5, 4 5, 6 6 5 6 4

96

Vivace

Speculum iusti-ti-ae, Sedes sa-pi-en-ti-ae, Cau-sa no-stra lae-ti-ti-ae,

Speculum iusti-ti-ae, Sedes sa-pi-en-ti-ae, Cau-sa no-stra lae-ti-ti-ae,

Speculum iusti-ti-ae, Sedes sa-pi-en-ti-ae, Cau-sa no-stra lae-ti-ti-ae,

Speculum iusti-ti-ae, Sedes sa-pi-en-ti-ae, Cau-sa no-stra lae-ti-ti-ae,

6 6, 6 5 6 5 4

100

Vas spi-ri-tu-a-le, Vas ho-no-ra-bi-le, Vas in-si-gna-de-ro-ti-o-nis, o-o-ra, pro no-bis, o-o-ra pro no-bis.

5 6 6 9 8 6 5 9 8

105

o-o-ra, pro no-bis, o-o-ra pro no-bis, o-o-ra, pro no-bis, o-o-ra, pro no-bis.

4 4 6 6 4 2 6 7 4 9 8 6 5

120

o-ra, o-ra pro no-bis.

o-ra pro no-bis.

o-ra pro no-bis.

o-ra pro no-bis.

4 4 b3 6/4 6 6 b6 7 6 7 6 7 b6 6 4

Largo 125

Sa-lus in-fi-r-mo-rum, Re-fu-gi-um pec-ca-to-rum, Con-so-la-trix

Sa-lus in-fi-r-mo-rum, Re-fu-gi-um pec-ca-to-rum, Con-so-la-trix

Sa-lus in-fi-r-mo-rum, Re-fu-gi-um pec-ca-to-rum, Con-so-la-trix

Sa-lus in-fi-r-mo-rum, Re-fu-gi-um pec-ca-to-rum, Con-so-la-trix

b 16/4 b 7/4 6 7 6 4 6 b 6/5

130

af-fli-cto-rum, Au-xi-li-um Chri-sti-a-no-rum, o-
 af-fli-cto-rum, Au-xi-li-um Chri-sti-a-no-rum, o-
 af-fli-cto-rum, Au-xi-li-um Chri-sti-a-no-rum, o-
 af-fli-cto-rum, Au-xi-li-um Chri-sti-a-no-rum, o-
 af-fli-cto-rum, Au-xi-li-um Chri-sti-a-no-rum, o-

130 131 132 133 134

135

Allegro

ra pro no-bis.
 o-ra pro no-bis.
 pro no-bis.
 pro no-bis.
 pro no-bis.

135 136 137 138 139

140

Re-gi-na An-gelo-rum, Re-gi-na Pa-tri-ar-cha-rum, Re-gi-na Pro-phe-ta-rum, o - ra pro no -

Re-gi-na An-gelo-rum, Re-gi-na Pa-tri-ar-cha-rum, Re-gi-na Pro-phe-ta-rum, o - ra pro no -

Re-gi-na An-gelo-rum, Re-gi-na Pa-tri-ar-cha-rum, Re-gi-na Pro-phe-ta-rum, o - ra pro no -

Re-gi-na An-gelo-rum, Re-gi-na Pa-tri-ar-cha-rum, Re-gi-na Pro-phe-ta-rum, o - ra, o - ra pro no -

145

bis. Re-gi-na A-po-sto-lo-rum, Re-gi-na Mar-ti-rum, Re-gi-na Con-fes-so -

bis. Re-gi-na A-po-sto-lo-rum, Re-gi-na Mar-ti-rum, Re-gi-na Con-fes-

bis. Re-gi-na A-po-sto-lo-rum, Re-gi-na Mar-ti-rum, Re-gi-na Con-fes-

bis. Re-gi-na A-po-sto-lo-rum, Re-gi-na Mar-ti-rum, Re-gi-na Con-fes-

150

rum, Re-gi-na Vir-gi-num, Re-gi-na San-cto-rum om-ni-um, o-ra, o-ra pro

So-rum, Re-gi-na Vir-gi-num, Re-gi-na San-cto-rum om-ni-um, o-ra, o-ra pro no-

so-rum, Re-gi-na Vir-gi-num, Re-gi-na San-cto-rum om-ni-um,

so-rum, Re-gi-na Vir-gi-num, Re-gi-na San-cto-rum om-ni-um,

155

o-ra, o-ra pro no-

o-ra, o-ra pro no-

o-ra, o-ra pro no-

o-ra, o-ra pro no-

160

o-ra pro no-
bis, o-ra, o-ra pro no-
bis, o-ra pro
bis,
bis, o-ra, o-ra pro no-

5 # h 6 7 5 6 h h 9 8 5 h b b5 6 b 7 6 5

165

no-
bis,
bis,
bis,
bis,
bis,
bis.

no-bis, o-ra, o-ra pro no-bis

h 3 4 4 h 3 4 4 h

Handwritten musical score for 'Gloria in excelsis Deo' by J. Haydn, measures 170-173. The score is for four voices (Soprano, Alto, Tenor, Bass) and includes a basso continuo line. The lyrics are in Latin: 'Re-gi-na Sa-cra-tis-si-mi Ro-sa-ri-i, o-ra pro no-bis.' The notation includes various musical symbols such as clefs, time signatures, and accidentals.

[illegible]

180

di, par-ce no-bis Do-mi-ne. A-gnus

di, par-ce no-bis Do-mi-ne. A-gnus

di, par-ce no-bis Do-mi-ne. A-gnus

di, par-ce no-bis Do-mi-ne. A-gnus

5 9 8 9 8 7 4 # 6 6

185

De-i, qui tol-lis pec-ca-ta mun-di, ex-au-di nos Do-mi-ne.

De-i, qui tol-lis pec-ca-ta, pec-ca-ta mun-di, ex-au-di nos Do-mi-ne.

De-i, qui tol-lis pec-ca-ta, pec-ca-ta mun-di, ex-au-di nos Do-mi-ne.

De-i, qui tol-lis pec-ca-ta, pec-ca-ta mun-di, ex-au-di nos Do-mi-ne.

6 6 6 7 6 7 4 3 5

190

Handwritten musical score for measures 190-194. The score is written on five staves. The first four staves contain vocal parts with lyrics in Latin. The fifth staff contains a basso continuo line with figured bass notation. The lyrics are: "A-gnus De-i, qui tol-lis pec-ca-ta, qui tol-lis pec-ca-ta mun-di, mi-se-re-re". The music is in a key with one flat (B-flat) and a common time signature. The tempo is marked with a 'C' for common time.

195

Handwritten musical score for measures 195-200. The score is written on five staves. The first four staves contain vocal parts with lyrics in Latin. The fifth staff contains a basso continuo line with figured bass notation. The lyrics are: "re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis, mi-se-re-re no-bis". The music is in a key with one flat (B-flat) and a common time signature. The tempo is marked with a 'C' for common time.

[illegible]

Handwritten musical score for 'L'Espresso' by Debussy, measures 205-210. The score is for a piano and voice. It features a complex harmonic structure with many accidentals and a key signature of one flat. The lyrics 'bis, mi-se-re-re no-' are written under the vocal line. The piano part includes a figured bass line at the bottom.

Example 4.42

Handwritten musical score for "Agnus Dei" in G major, 3/4 time. The score is written on two staves. The first staff contains the melody for the vocal part, and the second staff contains the accompaniment for the piano. The lyrics "Pa-ter de coe-lis De-us, Mi-se-re-re no-bis." are written below the first staff. The key signature has one sharp (F#) and the time signature is 3/4. The score ends with a double bar line and a repeat sign.

Example 4.43

Handwritten musical score for "Agnus Dei" in G major, 3/4 time. The score is written on two staves. The first staff contains the melody for the vocal part, and the second staff contains the accompaniment for the piano. The lyrics "Pa- ter, Pa- ter de cae- lis, de cae- lis De- us," are written below the first staff. The piano part features a simple harmonic accompaniment with a bass line and a treble line. The key signature has one sharp (F#), and the time signature is 3/4. The score is handwritten in ink on aged paper.

Example 4.44

Handwritten musical score for "Agnus Dei" in G major, 3/4 time. The score is written on three systems of two staves each. The lyrics are: "Pa- ter de cae- lis De- us, mi-se- re- re no- bis." The first system contains the first two lines of music. The second system contains the third and fourth lines. The third system contains the fifth and sixth lines. The score includes various musical notations such as notes, rests, and accidentals. The lyrics are written below the staves.

Example 4.45

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.

Example 4.46

San-cta Tri-ni-tas u-nus De-us,

San-cta Tri-ni-tas u-nus De-us,

San-cta Tri-ni-tas u-nus De-us,

San-cta Tri-ni-tas u-nus De-us,

Example 4.47

San-cta Tri-ni-tas u-nus De-us,

San-cta Tri-ni-tas u-nus De-us,

San-cta Tri-ni-tas u-nus De-us,

San-cta Tri-ni-tas u-nus De-us,

San-cta Tri-ni-tas u-nus De-us,

San-cta Tri-ni-tas u-nus De-us,

Example 4.48

Example 4.48 is a musical score for five voices, likely SATB with an additional part. The lyrics are in Latin. The notation includes various musical symbols such as notes, rests, and bar lines. Vertical dashed lines connect the lyrics across the staves to indicate alignment.

Lyrics for Example 4.48:

- Staff 1: bis, mi-se-re-re no-bis.
- Staff 2: bis. San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.
- Staff 3: San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.
- Staff 4: bis, u-nus De-us, mi-se-re-re no-bis.
- Staff 5: San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.

Example 4.49

Example 4.49 is a musical score for four voices. The lyrics are in Latin. The notation includes various musical symbols such as notes, rests, and bar lines. Vertical dashed lines connect the lyrics across the staves to indicate alignment.

Lyrics for Example 4.49:

- Staff 1: Sancta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis,
- Staff 2: Sancta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis,
- Staff 3: Sancta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis,
- Staff 4: mi-se-

Example 4.50

Example 4.50 is a musical score for five voices, likely SATB with a fifth part. The lyrics are in Latin, and the music is written in a single system. The lyrics are:
 bis, mi-se-re-re no-bis.
 bis. San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.
 bis. San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.
 San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.
 bis, mi-se-re-re no-bis.

Example 4.51

Example 4.51 is a musical score for five voices, similar to Example 4.50. The lyrics are in Latin, and the music is written in a single system. The lyrics are:
 San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.
 San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.
 mi-se-re-re no-bis.
 San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.
 mi-se-re-re no-bis.

Example 4.52

San-cta Tri-ni-tas u-nus De-us,

bis. San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.

bis. San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.

bis, mi-se-re-re, mi-se-re-re no-bis.

mi-se-re-re no-bis.

Example 4.53

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re-no-bis.

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re-no-bis.

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re-no-bis.

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re-no-bis.

San-cta Tri-ni-tas u-nus De-us,

San-cta Tri-ni-tas u-nus De-us, San-

San-cta Tri-ni-tas u-nus De-us, San-

San-cta Tri-ni-tas u-nus De-us,

San-cta Tri-ni-tas u-nus De-us,

San-cta Tri-ni-tas u-nus De-us,

San-cta Tri-ni-tas u-nus De-us,

San-cta Tri-ni-tas u-nus De-us,

San-cta Tri-ni-tas u-nus De-us.

Example 4.54

Sancta Tri-ni-tas u- nus De- us, mi- se- re- re no- bis.

Sancta Tri-ni-tas u- nus De- us, mi- se- re- re no- bis, no- bis.

Sancta Tri-ni-tas u- nus De- us, mi-se-re- re, mi-se-re-re no- bis.

Sancta Tri-ni-tas u- nus De- us, mi- se- re-re no- bis.

Sancta Tri-ni-tas u- nus De- us, mi- se- re-re no- bis.

Sancta Tri-ni-tas u- nus De- us, mi- se- re-re no- bis.

Sancta Tri-ni-tas u- nus De- us, mi-se-re- re no- bis.

Sancta Tri-ni-tas u- nus De- us, mi- se- re- re no- bis.

Sancta Tri-ni-tas u- nus De- us, mi- se- re-re no- bis.

Sancta Tri-ni-tas u- nus De- us, mi-se-re-re no- bis, mi-se-re-re no- bis.

Sancta Tri-ni-tas u- nus De- us, mi- se- re- re no- bis.

Example 4.55

San-cta Tri-ni-tas mi-se-re-re no-bis.

San-cta Tri-ni-bas mi-se-re-re no-bis.

bis. San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.

Detailed description: This musical score consists of three staves. The first staff is in treble clef with a key signature of one flat (B-flat). It contains the lyrics 'San-cta Tri-ni-tas' followed by a long rest, then 'mi-se-re-re no-bis.' The second staff is also in treble clef with a key signature of one flat. It contains the lyrics 'San-cta Tri-ni-bas' followed by a long rest, then 'mi-se-re-re no-bis.' The third staff is in bass clef with a key signature of one flat. It contains the lyrics 'bis. San-cta Tri-ni-tas u-nus De-us,' followed by a long rest, then 'mi-se-re-re no-bis.'

Example 4.56

San-cta Tri-ni-tas u-nus De-us,

San-cta Tri-ni-tas u-nus De-us,

San-cta Tri-ni-tas u-nus De-us,

San-cta Tri-ni-tas u-nus De-us,

Detailed description: This musical score consists of four staves. The first three staves are in treble clef with a key signature of one flat (B-flat). The fourth staff is in bass clef with a key signature of one flat. All four staves contain the lyrics 'San-cta Tri-ni-tas u-nus De-us,' followed by a long rest. The first staff has a final note on a half note. The second and third staves have a final note on a quarter note. The fourth staff has a final note on a half note.

Example 4.57

San-cta Tri-ni-tas, u- nus De- us.

San-cta Tri-ni-tas,

San-cta Tri-ni-tas, San-cta Tri-ni-tas, mi-se-re-re no-bis.

San-cta Tri-ni-tas, mi-se-re-re no-bis.

San-cta Tri-ni-tas, mi-se-re-re no-bis.

San-cta Tri-ni-tas, mi-se-re-re no-bis.

Example 4.58

San-cta Tri-ni-tas u- nus De- us, mi- se- re-re no- bis.

San-cta Tri-ni-tas u- nus De- us, mi- se- re-re no- bis.

San-cta Tri-ni-tas u- nus De- us, mi- se- re-re no- bis.

Example 4.59

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re, mi-se-re-re no-bis.

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re, mi-se-re-re no-bis.

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re, mi-se-re-re no-bis.

Example 4.60

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.

San-cta Tri-ni-tas u-nus De-us, mi-se-re-re no-bis.

Tasto solo 3 6 7
5

Example 4.61

San-cta Tri-ni-tas u-nus De-us,

San-cta Tri-ni-tas u-nus De-us,

San-cta Tri-ni-tas u-nus De-us,

Example 4.62

San-cta Tri-ni-tas u- nus De- us, mi-se-re- re no- bis.

San-cta Tri-ni-tas u- nus De- us, mi-se-re- re no- bis.

San-cta Tri-ni-tas u- nus De- us, mi-se-re- re no- bis.

un tasto 3.

6 # 5 4 # 6 3 4 6 3 5

Example 4.63

San- cta Tri- ni- tas, mi-se-re- re no- bis.

San- cta Tri- ni- tas u- nus De- us, mi-se- re-re no- bis.

San- cta Tri- ni- tas u- nus De- us, mi-se- re- re no- bis.

6 6 # 6 5

Example 4.64

San-cta Tri-ni-tas u- nus De- us, mi-se-re-re no- bis.

San-cta Tri-ni-tas u- nus De- us, mi-se-re-re no- bis.

San-cta Tri-ni-tas u- nus De- us, mi-se-re-re no- bis.

San-cta Tri-ni-tas u- nus De- us, mi-se-re-re no- bis.

Detailed description: This musical score consists of four staves, each representing a different vocal part. The lyrics are in Latin: 'San-cta Tri-ni-tas u- nus De- us, mi-se-re-re no- bis.' The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with vertical dashed lines indicating phrasing or breath marks across the staves.

Example 4.65

Spe- cu-lum ju- sti- ti- ae,

Spe- cu-lum ju- sti- ti- ae,

Spe- cu-lum ju- sti- ti- ae,

Spe- cu-lum ju- sti- ti- ae,

Detailed description: This musical score consists of four staves, each representing a different vocal part. The lyrics are in Latin: 'Spe- cu-lum ju- sti- ti- ae,'. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with vertical dashed lines indicating phrasing or breath marks across the staves. A sharp symbol (#) is visible above the second staff.

Example 4.66

Spe-cu-lum ju- sti-ti-ae, o- ra pro no- bis.

Spe-cu- lum ju- sti-ti- ae, o- ra pro no- bis, o- ra pro no- bis.

Spe-cu-lum ju- sti- ti- ae, o- ra pro no- bis, o- ra pro no- bis.

Spe-cu- lum ju- sti- ti- ae, o- ra pro no- bis.

Example 4.67

Spe-cu- lum ju- sti- ti- ae, Se-des sa-pi- en- ti- ae,

bis. Se-des sa-pi- en- ti- ae, Cuu-se

6

Example 4.68

Spe-cu-lum ju- sti-ti-ae, o- ra pro no- bis.

Se-des sa-pi- en-ti-ae, o- ra pro no- bis.

7 4 3

Example 4.69

Handwritten musical score for Example 4.69. The score consists of six staves, each with a treble clef and a 3/4 time signature. The lyrics 'Cau-sa no-strae lae-ti-ti-ae,' are written below each staff. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The melody is consistent across all staves, suggesting a single melodic line transcribed for multiple voices or instruments.

Example 4.70

Handwritten musical score for Example 4.70. The score consists of three staves, each with a treble clef and a 3/4 time signature. The lyrics 'Cau-sa no-strae lae-ti-ti-ae,' are written below each staff. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The melody is consistent across all staves, suggesting a single melodic line transcribed for multiple voices or instruments.

Example 4.71

Cau- sa no- stae lae-ti- ti- ae, Cau- sa no- stae, o- ra
 Cau- sa no- stae lae-ti- ti- ae, Cau- sa no- stae, o- ra
 Cau- sa no- stae lae-ti- ti- ae, Cau- sa no- stae, o- ra
 Cau- sa no- stae lae-ti- ti- ae, Cau- sa no- stae, o- ra
 Cau- sa no- stae, Cau- sa no- stae lae-ti- ti- ae,
 Cau- sa no- stae, Cau- sa no- stae lae-ti- ti- ae,
 Cau- sa no- stae, Cau- sa no- stae lae-ti- ti- ae,
 Cau- sa no- stae, Cau- sa no- stae lae-ti- ti- ae,

Example 4.72

Handwritten musical score for the hymn "Causa nostra laetitia". The score is written on four staves, each with a treble clef and a 3/8 time signature. The lyrics are in Latin and are written below the notes. The first staff begins with a key signature of one sharp (F#). The melody is simple and repetitive, with the lyrics "Cau- sa no- strae lae- ti- ti- ae," repeated across the four staves. The handwriting is in a cursive style, and the paper shows signs of age and wear.

Cau- sa no- strae lae- ti- ti- ae,

Cau- sa no- strae lae- ti- ti- ae,

Cau- sa no- strae lae- ti- ti- ae,

Cau- sa no- strae lae- ti- ti- ae,

Example 4.73

Example 4.73 is a musical score for five staves. The first four staves contain vocal parts with the following lyrics:

- Staff 1: Cau- sa no-stra lae-ti- ti- ae,
- Staff 2: Cau- sa no-stra lae-ti- ti- ae, Cau-sa no-stra lae-ti- ti- ae,
- Staff 3: Cau- sa no-stra lae-ti- ti- ae, Cau-sa no-stra lae-ti- ti- ae,
- Staff 4: Cau- sa no-stra lae-ti- ti- ae,

The fifth staff is a basso continuo line labeled "Fuga". It begins with a treble clef and a 3/4 time signature, and contains a series of notes and rests. A sharp sign (#) is placed below the staff at the end of the line.

Example 4.74

Example 4.74 is a musical score for five staves. The first four staves contain vocal parts with the following lyrics:

- Staff 1: bis. Cau- sa no-stra lae-ti- ti- ae,
- Staff 2: Cau- sa no-stra lae-ti- ti- ae, o- ra-
- Staff 3: Cau- sa no-stra lae-ti- ti- ae, o- ra-pro no- bis.
- Staff 4: Cau- sa no-stra lae-ti- ti- ae, o- ra-pro no- bis.

The fifth staff is a basso continuo line. It begins with a treble clef and a 3/4 time signature. Below the staff, there are two "6" figures and a "4" figure, indicating figured bass notation.

Example 4.75

Example 4.75 is a musical score for six staves. The first staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with the lyrics "Cau-" and continues with "sa no-strae lae-ti-ti-ae,". The second staff is an instrumental line with a treble clef and a key signature of one sharp, starting with the lyrics "Cau-sa no-strae lae-ti-ti-ae,". The third staff is an instrumental line with a treble clef and a key signature of one sharp, starting with the lyrics "Cau-sa no-strae lae-ti-ti-ae,". The fourth staff is an instrumental line with a treble clef and a key signature of one sharp, starting with the lyrics "Cau-sa no-strae lae-ti-ti-ae,". The fifth staff is an instrumental line with a bass clef and a key signature of one sharp, starting with the lyrics "Cau-sa no-strae lae-ti-ti-ae,". The sixth staff is an instrumental line with a bass clef and a key signature of one sharp, starting with the lyrics "Cau-sa no-strae lae-ti-ti-ae,".

Example 4.76

Example 4.76 is a musical score for three staves. The first staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with the lyrics "Cau-sa no-strae lae-ti-" and continues with "ti-ae,". The second staff is an instrumental line with a treble clef and a key signature of one sharp, starting with the lyrics "Cau-sa no-strae lae-ti-" and continuing with "ti-ae,". The third staff is an instrumental line with a bass clef and a key signature of one sharp, starting with the lyrics "Cau-sa no-strae lae-ti-" and continuing with "ti-ae,".

Example 4.77

Handwritten musical score for Example 4.77, featuring seven staves. The notation is in a single system, with the first six staves containing vocal lines and the seventh staff providing a bass line. The lyrics are in Latin and are written below the notes.

Staff 1: *Cau-* *sa no-stre-lae-ti-* *ti- ae,* *o-*

Staff 2: *Cau-* *sa no-stre-lae-ti-* *ti- ae,*

Staff 3: *ae,* *Cau-* *sa no-stre-lae-ti-* *ti- ae,*

Staff 4: *ae,* *Cau-* *sa no-stre-lae-ti-* *ti- ae,*

Staff 5: *Cau-* *sa no-stre-lae-ti-* *ti- ae,* *o.*

Staff 6: *Cau-* *sa no-stre-lae-ti-* *ti- ae,* *o-*

Staff 7: (Bass line)

Example 4.78

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) with the lyrics "Vas in-si-gne de-vo-ti-o-nis,". The score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The melody is a simple, stepwise progression, starting on a half note and ending on a half note. The lyrics are: "Vas in-si-gne de-vo-ti-o-nis,".

Vas in-si-gne de-vo-ti-o-nis,

Vas in-si-gne de-vo-ti-o-nis,

Vas in-si-gne de-vo-ti-o-nis,

Vas in-si-gne de-vo-ti-o-nis,

Example 4.79

The image displays a musical score for Example 4.79, consisting of ten staves of music. Each staff contains a line of lyrics in Latin, which are variations of the phrase "Vas in-si-gne de-vo-ti-o-nis,". The lyrics are written in a stylized, handwritten font. The music is written on a five-line staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests. The lyrics are aligned with the notes, and some notes have horizontal lines underneath them, possibly indicating a longer note or a rest. The overall style is that of a handwritten musical manuscript.

Vas in-si-gne de-vo-ti-o-nis,

Vas in-si-gne de-vo-ti-o-nis,

Vas in-si-gne de-vo-ti-o-nis,

Vas in-si-gne de-vo-ti-o-nis,

Vas in-si-gne de-vo-ti-o-nis,

Vas in-si-gne de-vo-ti-o-nis, de-vo-ti-o-nis,

Vas in-si-gne de-vo-ti-o-nis,

Vas in-si-gne de-vo-ti-o-nis,

Vas in-si-gne de-vo-ti-o-nis,

Vas in-si-gne de-vo-ti-o-nis,

Example 4.80

Handwritten musical score for the hymn "Vasho-no-ra-bi-le, Vashin-si-gne de-vo-ti-o-nis". The score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked "piano". The lyrics are written below the staves, with the first two staves having the lyrics "Vasho-no-ra-bi-le, Vashin-si-gne de-vo-ti-o-nis," and the last two staves having the lyrics "Vashin-si-gne de-vo-ti-o-nis,". The notation includes various musical symbols such as notes, rests, and accidentals. The handwriting is in a cursive style, and the paper shows signs of age and wear.

Example 4.81

Adagio

Vas in- si- gne de- vo- ti- o- nis, o- ra pro no- bis.

Adagio

Vas in- si- gne de- vo- ti- o- nis, o- ra pro no- bis.

Adagio

Vas in- si- gne de- vo- ti- o- nis, o- ra pro- no- bis.

Adagio

Vas in- si- gne de- vo- ti- o- nis, o- ra pro no- bis.

Adagio

Vas in- si- gne de- vo- ti- o- nis, o- ra pro no- bis.

Example 4.82

Sinfonia
Arcafe soave

The musical score is written in a handwritten style. It begins with a system of four staves, each labeled "Arcafe soave". The first staff is in treble clef, and the others are in bass clef. The music is in 4/4 time and features a key signature of one sharp (F#). The vocal lines are written in a simple, melodic style, with lyrics in Romanian. The piano accompaniment is written in a more complex, rhythmic style, with many notes and rests. The score is divided into several systems, with the vocal lines and piano accompaniment often appearing on separate staves. The lyrics are: "Vas ho-no-ra-bi-le, Vas in- Vas spi-ri-tu-a-le, Vas in-si-gne si-gne de-vo-ti-o-nis, o-ra, o-ra pro no-bis. de-vo-ti-o-nis, o-ra, o-ra pro no-bis." The score ends with a final system of four staves, each labeled "Arcafe soave".

Arcafe soave

Arcafe soave

Arcafe soave

Arcafe soave

Vas ho-no-ra-bi-le, Vas in-

Vas spi-ri-tu-a-le, Vas in-si-gne

si-gne de-vo-ti-o-nis, o-ra, o-ra pro no-bis.

de-vo-ti-o-nis, o-ra, o-ra pro no-bis.

Example 4.83

Handwritten musical score for Example 4.83. The score consists of two systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line.

System 1:

- Vocal line: *Vas* _____ *spi-ri-tu-a-* *le,* *Vas* _____ *ho-no-ra-bi-le,*
- Piano line: Accompaniment with notes and fingerings 7 and 6.

System 2:

- Vocal line: *Vas* _____ *in-si-gne de-vo-ti-o-* *bi-o-nis, o-ra, o-ra, o-ra pro*
- Piano line: Accompaniment with notes and fingerings b, #6, and b.

System 3:

- Vocal line: *no-bis, o-ra, o-ra, o-ra, o-ra pro no-* *bis.*
- Piano line: Accompaniment with notes and fingerings 4, 3, b, and #.

Example 4.84

Handwritten musical score for Example 4.84. The score consists of two systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line.

System 1:

- Vocal line: *Vas spi-ri-tu-a-le, Vas ho-no-ra-bi-le, Vas in-si-gne de-vo-ti-o-nis,*
- Piano line: Accompaniment with notes and fingerings.

System 2:

- Vocal line: *Vas spi-ri-tu-a-le, Vas ho-no-ra-bi-le, Vas in-si-gne de-vo-ti-o-nis,*
- Piano line: Accompaniment with notes and fingerings.

Example 4.85

Example 4.85 is a musical score for three staves. The top two staves are vocal parts, and the bottom staff is a basso continuo line. The key signature has one flat (B-flat). The lyrics are: "Ro - sa my - sti - ca,". The vocal lines feature a melodic line with eighth and sixteenth notes, and a lower line with a similar pattern. The basso continuo line consists of a single melodic line with a long sustain.

Example 4.86

Example 4.86 is a musical score for three staves. The top two staves are vocal parts, and the bottom staff is a basso continuo line. The key signature has one flat (B-flat). The lyrics are: "Ro - sa my - sti - ca,". The vocal lines feature a melodic line with eighth and sixteenth notes, and a lower line with a similar pattern. The basso continuo line consists of a single melodic line with a long sustain.

Example 4.87

Example 4.87 is a musical score for three staves. The top two staves are vocal parts, and the bottom staff is a basso continuo line. The key signature has one flat (B-flat). The lyrics are: "Ro - sa, Ro - sa my - sti - ca,". The vocal lines feature a melodic line with eighth and sixteenth notes, and a lower line with a similar pattern. The basso continuo line consists of a single melodic line with a long sustain. Below the basso continuo line, there are numbers 7, 6, 5, 6, 6, 5, indicating fingerings or positions.

Example 4.88

Example 4.88 is a musical score for three voices. The top staff (Soprano) has the lyrics "Ro- sa my- sti- ca,". The middle staff (Alto) has the lyrics "Ro- sa my- sti- ca,". The bottom staff (Bass) has the lyrics "Ro- sa my- sti- ca,". The music is written in a single system with three staves.

Example 4.89

Example 4.89 is a musical score for seven voices. The lyrics are distributed across the staves as follows:
 Staff 1 (Soprano): "Ro- sa, Ro- sa, Ro- sa my- sti- ca,"
 Staff 2 (Alto): "Ro- sa, Ro- sa, Ro- sa my- sti- ca,"
 Staff 3 (Tenor): "Ro- sa, Ro- sa, Ro- sa my- sti- ca,"
 Staff 4 (Bass): "Ro- sa, Ro- sa, Ro- sa my- sti- ca,"
 Staff 5 (Soprano): "Ro- sa, Ro- sa, Ro- sa my- sti- ca,"
 Staff 6 (Alto): "Ro- sa, Ro- sa, Ro- sa my- sti- ca,"
 Staff 7 (Bass): "Ro- sa, Ro- sa, Ro- sa my- sti- ca,"
 The music is written in a single system with seven staves.

Example 4.90

Musical notation for Example 4.90, showing two staves. The lyrics are: Tur- ris Da- vi- di- ca,.

Example 4.91

Musical notation for Example 4.91, showing a single staff. The lyrics are: Tur- ris Da- vi- di- ca, Tur- ris e- bur- ne- a,.

Example 4.92

Musical notation for Example 4.92, showing two staves. The lyrics are: bis. Tur- rise- bur- ne- a,.

Example 4.93

Musical notation for Example 4.93, showing four staves. The lyrics are: Re- fu- gi- um pec- ca- to- rum, Au- xi- li- Con- so- la- trix af- fli- cto- rum, Au- Sa- lus in- fir- mo- rum, Con- so- la- trix af- fli- cto- rum.

Example 4.94

Adagio

Sa-lus in-fir-mo-rum, Re-fu-gi-um pec-ca-

Adagio

Sa-lus in-fir-mo-rum, Re-fu-gi-um pec-

Adagio

Sa-lus in-fir-mo-rum, Re-fu-gi-um pec-ca-

Adagio

Sa-lus in-fir-mo-rum, Re-fu-gi-um pec-ca-to-

Adagio

Sa-lus in-fir-mo-rum, Re-fu-gi-um pec-

to-rum, Con-so-la-trix af-fli-cto-rum,

ca-to-rum, Con-so-la-trix af-fli-cto-rum, af-fli-cto-rum,

to-rum, Con-so-la-trix af-fli-cto-rum,

rum, Con-so-la-trix af-fli-cto-rum, af-fli-cto-rum,

ca-to-rum, Con-so-la-trix af-fli-cto-rum,

Example 4.95

Example 4.95 is a musical score for four staves. The first staff (treble clef) contains the lyrics: "Sa-lus in-fir-mo-rum, Re-fu-gi-um pec-ca-to-rum, Con-so-la-trix". The second staff (treble clef) contains the lyrics: "o-ra pro no-bis." The third staff (bass clef) contains the lyrics: "o-ra pro no-bis." The fourth staff (bass clef) contains the figured bass notation: "4 6", "7", "b6", "4", "3".

Example 4.96

Example 4.96 is a musical score for five staves. The first four staves (treble and bass clefs) contain the lyrics: "Sa-lus in-fir-mo-rum, Re-fu-gi-um pec-ca-to-rum, Con-so-la-trix, Con-so-la-trix affli-cto-rum, o-ra, o-ra pro no-bis." The fifth staff (bass clef) contains the figured bass notation: "6", "6", "#", "6", "4", "3".

Example 4.97

Con-so-la- trix af- fli- cto- rum, o- ra, o- ra pro no- bis.

Con-so-la- trix af- fli- cto- rum, o- ra, o- ra pro no- bis.

Con-so-la- trix af- fli- cto- rum, o- ra, o- ra pro no- bis.

Example 4.98

Adagio
Sa-lus in- fir- mo- rum, o- ra pro no- bis.

Adagio
Sa-lus in- fir- mo- rum, o- ra pro no- bis.

Adagio
Sa-lus in- fir- mo- rum,

Adagio
Sa-lus in- fir- mo- rum, o- ra pro no- bis.

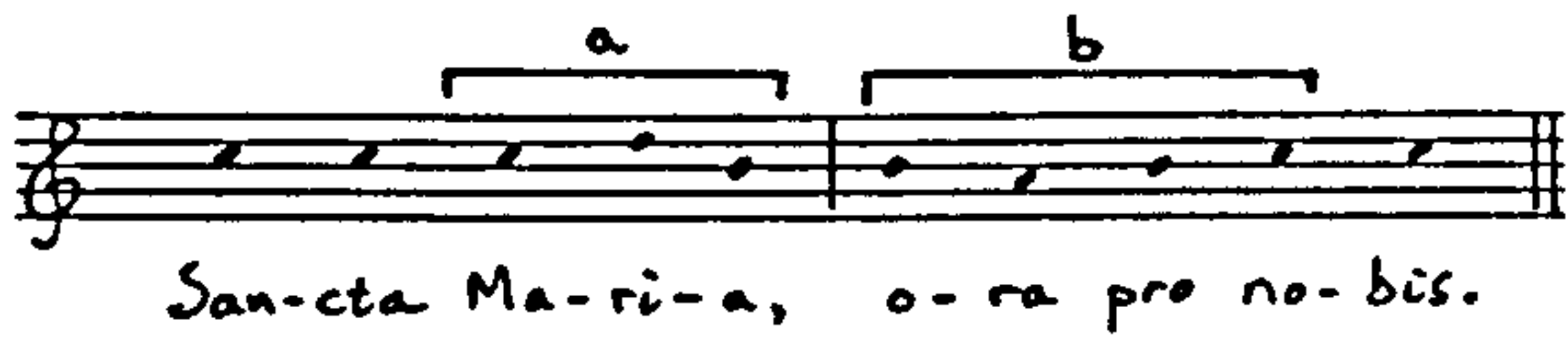
Example 4.99

no- bis. Re- fu- gi- um, Re- fu- gi- um pec- ca-
 Re- fu- gi- um, Re- fu- gi- um pec- ca- to-
 Re- fu- gi- um, Re- fu- gi- um pec- ca- to-
 to- rum, Con- so- la- trix, Con- so- la- trix af- fli- cto- rum,
 rum, o- ra, o- ra pro no- bis. An- xi- li- um Chri- sti- a- no- rum,
 rum, o- ra, o- ra pro no- bis. An- xi- li- um Chri- sti- a-

Example 4.100

Sa- lus in- fir- mo- rum, Re- fu- gi- um pec- ca- to- rum,
 Sa- lus in- fir- mo- rum, Re- fu- gi- um pec- ca- to- rum,
 Sa- lus in- fir- mo- rum, Re- fu- gi- um pec- ca- to- rum,
 Sa- lus in- fir- mo- rum, Re- fu- gi- um pec- ca- to- rum,
 Sa- lus in- fir- mo- rum, Re- fu- gi- um pec- ca- to- rum,

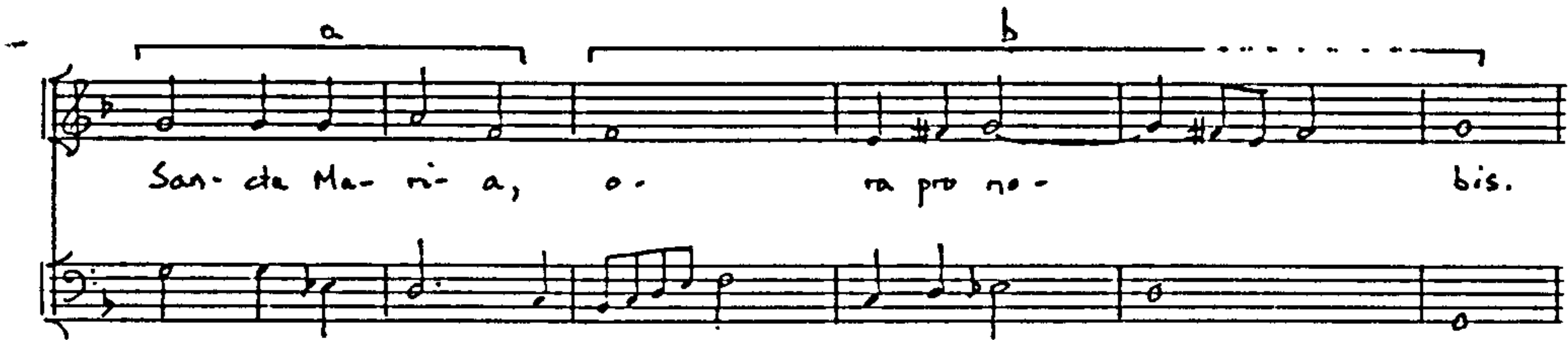
Example 4.101



San-cta Ma-ri-a, o-ra pro no-bis.

Example 4.101 shows a single melodic line on a five-line staff. The melody consists of two phrases, 'a' and 'b', each marked with a bracket. Phrase 'a' is a half note followed by a quarter note. Phrase 'b' is a half note followed by a quarter note. The lyrics are 'San-cta Ma-ri-a, o-ra pro no-bis.'.

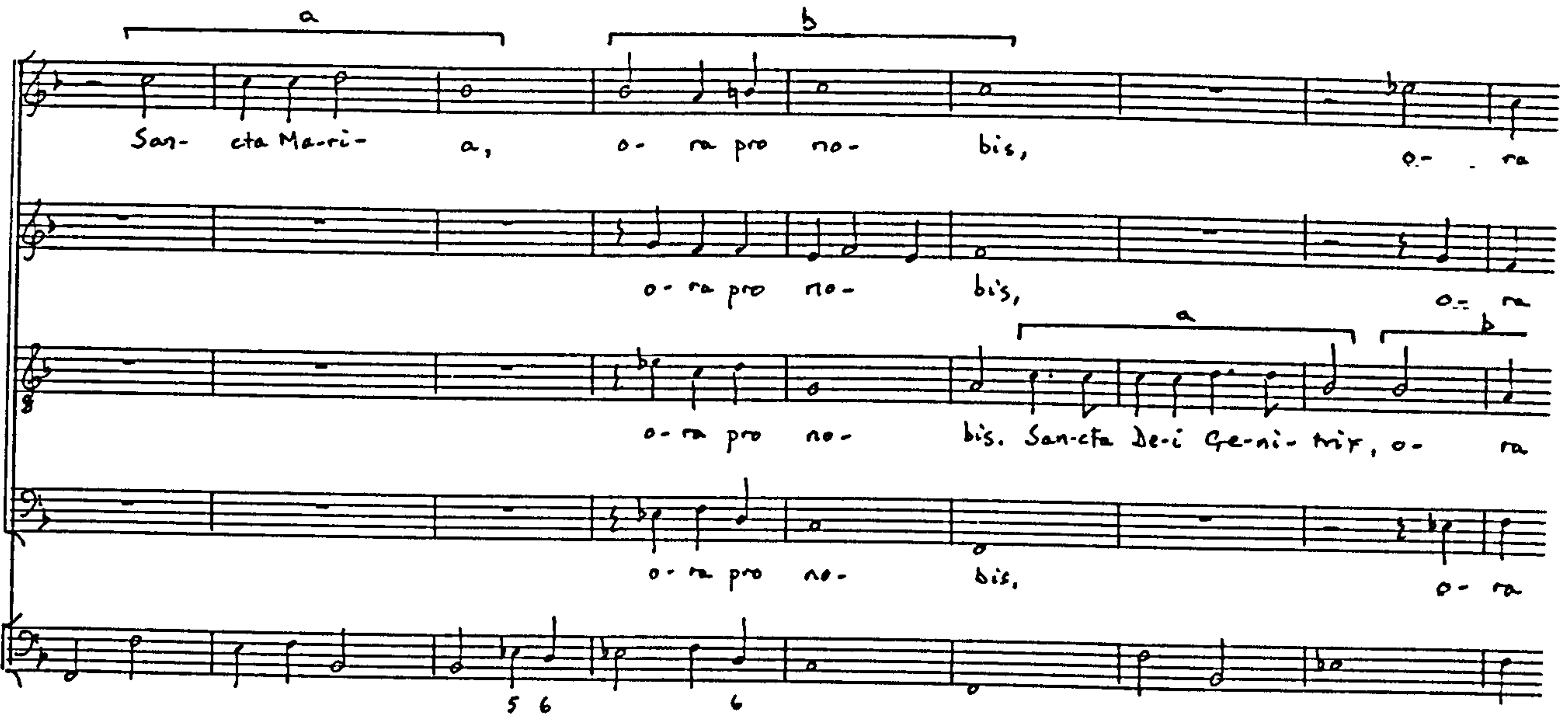
Example 4.102



San-cta Ma-ri-a, o-ra pro no-bis.

Example 4.102 shows two staves. The top staff has a melody with two phrases, 'a' and 'b', marked with brackets. Phrase 'a' is a half note followed by a quarter note. Phrase 'b' is a half note followed by a quarter note. The lyrics are 'San-cta Ma-ri-a, o-ra pro no-bis.'.

Example 4.103



San-cta Ma-ri-a, o-ra pro no-bis, o-ra

o-ra pro no-bis,

o-ra pro no-bis. San-cta De-i Ge-ni-trix, o-ra

o-ra pro no-bis, o-ra

Example 4.103 shows five staves. The top staff has a melody with two phrases, 'a' and 'b', marked with brackets. Phrase 'a' is a half note followed by a quarter note. Phrase 'b' is a half note followed by a quarter note. The lyrics are 'San-cta Ma-ri-a, o-ra pro no-bis, o-ra'. The second staff has a melody with two phrases, 'a' and 'b', marked with brackets. Phrase 'a' is a half note followed by a quarter note. Phrase 'b' is a half note followed by a quarter note. The lyrics are 'o-ra pro no-bis, o-ra'. The third staff has a melody with two phrases, 'a' and 'b', marked with brackets. Phrase 'a' is a half note followed by a quarter note. Phrase 'b' is a half note followed by a quarter note. The lyrics are 'o-ra pro no-bis. San-cta De-i Ge-ni-trix, o-ra'. The fourth staff has a melody with two phrases, 'a' and 'b', marked with brackets. Phrase 'a' is a half note followed by a quarter note. Phrase 'b' is a half note followed by a quarter note. The lyrics are 'o-ra pro no-bis, o-ra'. The fifth staff has a melody with two phrases, 'a' and 'b', marked with brackets. Phrase 'a' is a half note followed by a quarter note. Phrase 'b' is a half note followed by a quarter note. The lyrics are 'o-ra pro no-bis, o-ra'.

Example 4.104

Example 4.104 is a musical score for four staves. The top staff is a vocal line with lyrics: "bis, o- ra pro no- bis." It features a melodic line with a trill on the final note. The second staff is a vocal line with lyrics: "bis, San- cta Ma- ri- a," and includes a slur labeled 'a' over the first four notes. The third staff is a vocal line with lyrics: "bis, o- ra pro no- bis." It features a melodic line with a trill on the final note. The bottom staff is a bass line with two sharp signs (#) at the end.

Example 4.105

Example 4.105 is a musical score for two staves. The top staff is a vocal line with lyrics: "San- cta Ma- ri- a, o- ra pro no- bis." It features a melodic line with a trill on the final note, with slurs labeled 'a' and 'b' above it. The bottom staff is a bass line with a sharp sign (#) at the end.

Example 4.106

Example 4.106 is a musical score for two staves. The top staff is a vocal line with lyrics: "San- cta Ma- ri- a, o- ra pro no- bis." It features a melodic line with a trill on the final note, with slurs labeled 'a' and 'b' above it. The bottom staff is a bass line with three sharp signs (#) at the end.

Example 4.107

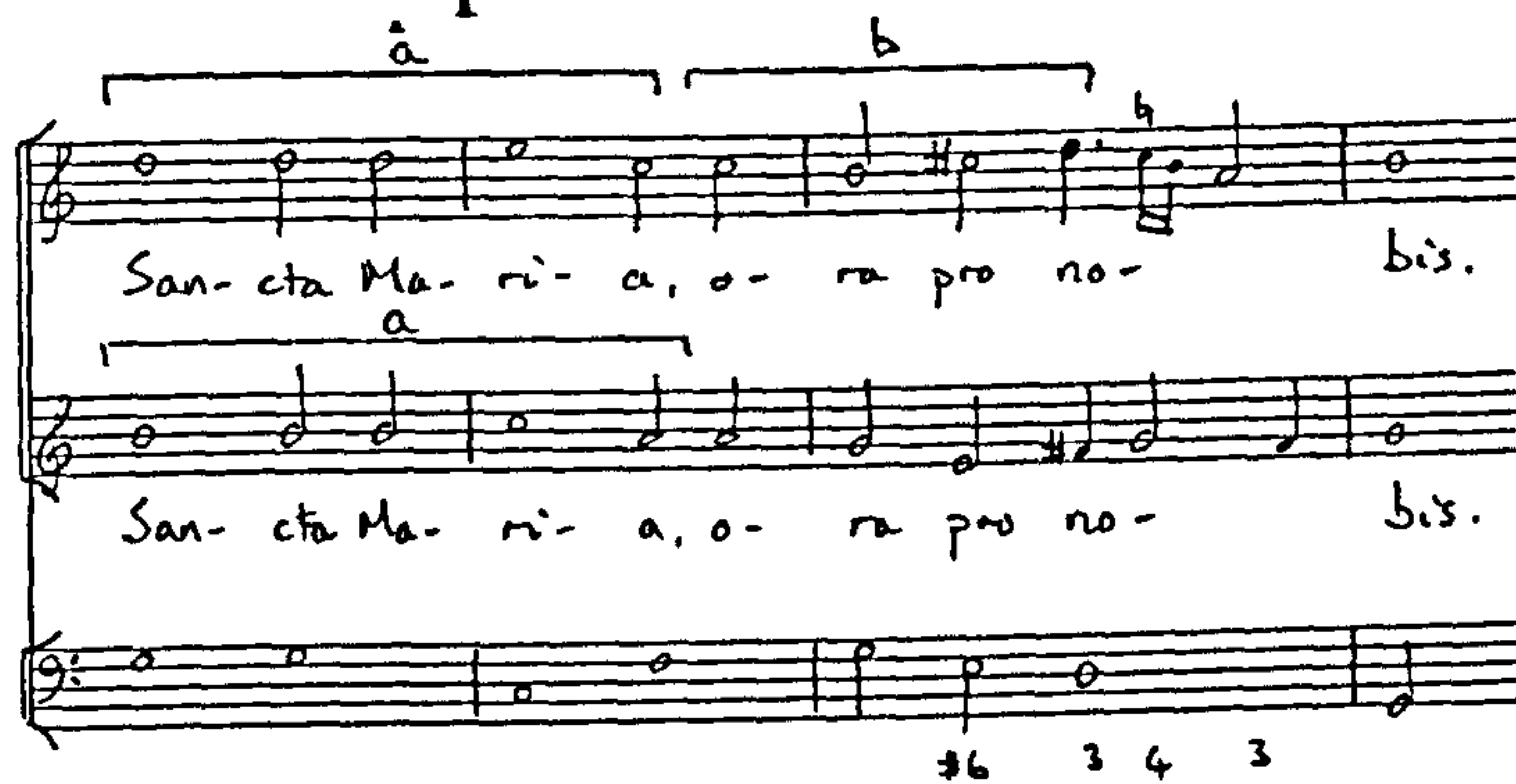
Example 4.107 is a musical score for two staves. The top staff is a vocal line with lyrics: "San- cta Ma- ri- a, o- ra pro no- bis." It features a melodic line with a trill on the final note, with slurs labeled 'a' and 'b' above it. The bottom staff is a bass line with a melodic line.

Example 4.108



Handwritten musical score for Example 4.108. It consists of two staves. The top staff is in treble clef and contains the melody with lyrics "San-cta Ma-ri-a, o-ra pro no-bis." Above the staff, there are two bracketed groups labeled 'a' and 'b'. The bottom staff is in bass clef and contains a bass line with the numbers "6 5" written below it.

Example 4.109



Handwritten musical score for Example 4.109. It consists of three staves. The top staff is in treble clef and contains the melody with lyrics "San-cta Ma-ri-a, o-ra pro no-bis." Above the staff, there are two bracketed groups labeled 'a' and 'b'. The middle staff is in treble clef and contains a second melody with the same lyrics. The bottom staff is in bass clef and contains a bass line with the numbers "#6 3 4 3" written below it.

Example 4.110



Handwritten musical score for Example 4.110. It consists of four staves. The top staff is in treble clef and contains the melody with lyrics "San-cta Ma-ri-a,". Above the staff, there is a bracketed group labeled 'a'. The second staff is in treble clef and contains a second melody with the same lyrics. The third staff is in treble clef and contains a third melody with the same lyrics. The bottom staff is in bass clef and contains a bass line with the lyrics "San-cta Ma-ri-a,".

Example 4.111

Handwritten musical score for Example 4.111, featuring Latin text and musical notation. The score is organized into two main sections, 'a' and 'b', indicated by brackets above the staves.

Section a:

- Staff 1: *San-cta Ma-ri-a,* *San-cta De-i Ge-ni-trix,* *San-cta Vir-go vir-gi-num,*
- Staff 2: *San-cta Ma-ri-a,* *San-cta De-i Ge-ni-trix,* *San-cta Vir-go vir-gi-num,*
- Staff 3: *San-cta Ma-ri-a,* *San-cta De-i Ge-ni-trix,* *San-cta Vir-go vir-gi-num,*
- Staff 4: *San-cta Ma-ri-a,* *San-cta De-i Ge-ni-trix,* *San-cta Vir-go vir-gi-num,*

Section b:

- Staff 5: *o-ra pro no-bis,* *o-ra pro no-bis,*
- Staff 6: *o-ra pro no-bis,* *o-ra pro no-bis.*
- Staff 7: *o-ra pro no-bis,* *o-ra pro no-bis,*
- Staff 8: *o-ra pro no-bis,* *o-ra pro no-bis,*

The musical notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The text is written in a cursive, handwritten style.

Example 4.112

Example 4.112 is a musical score for four voices, likely SATB. The lyrics are in Latin: "San-cta Ma-ri-a, o-ra pro no-bis." The score is divided into two sections, 'a' and 'b', indicated by brackets above the staves. Section 'a' covers the first two staves, and section 'b' covers the last two staves. The music is written in a single system with four staves. The lyrics are: "San-cta Ma-ri-a, o-ra pro no-bis." The melody is simple and homophonic, with the lyrics written below the notes. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The lyrics are: "San-cta Ma-ri-a, o-ra pro no-bis." The melody is simple and homophonic, with the lyrics written below the notes. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The lyrics are: "San-cta Ma-ri-a, o-ra pro no-bis." The melody is simple and homophonic, with the lyrics written below the notes.

Example 4.113

Example 4.113 is a musical score for six voices, likely SATB. The lyrics are in Latin: "San-cta Ma-ri-a, o-ra pro no-bis." The score is divided into two sections, 'a' and 'b', indicated by brackets above the staves. Section 'a' covers the first four staves, and section 'b' covers the last two staves. The music is written in a single system with six staves. The lyrics are: "San-cta Ma-ri-a, o-ra pro no-bis." The melody is simple and homophonic, with the lyrics written below the notes. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a bass clef and a key signature of one sharp (F#). The lyrics are: "San-cta Ma-ri-a, o-ra pro no-bis." The melody is simple and homophonic, with the lyrics written below the notes.

Example 4.117

Example 4.117 shows four staves of music. The first staff has a melisma 'a' over the first measure and a melisma 'b' over the last two measures. The lyrics are 'San-cta Ma-ri-a, o-ra pro no-bis.' The second staff has a melisma 'a' over the first measure and a melisma 'b' over the last two measures. The lyrics are 'San-cta Ma-ri-a, o-ra pro no-bis.' The third staff has a melisma 'a' over the first measure and a melisma 'b' over the last two measures. The lyrics are 'San-cta Ma-ri-a, o-ra pro no-bis, o-ra pro no-bis.' The fourth staff has a melisma 'a' over the first measure and a melisma 'b' over the last two measures. The lyrics are 'San-cta Ma-ri-a, o-ra pro no-bis.'

Example 4.118

Example 4.118 shows five staves of music. The first staff has a melisma 'a' over the first measure and a melisma 'b' over the last two measures. The lyrics are 'San-cta Ma-ri-a, o-ra pro no-bis.' The second staff has a melisma 'a' over the first measure and a melisma 'b' over the last two measures. The lyrics are 'San-cta Ma-ri-a, o-ra pro no-bis.' The third staff has a melisma 'a' over the first measure and a melisma 'b' over the last two measures. The lyrics are 'San-cta Ma-ri-a, o-ra pro no-bis.' The fourth staff has a melisma 'a' over the first measure and a melisma 'b' over the last two measures. The lyrics are 'San-cta Ma-ri-a, o-ra pro no-bis.' The fifth staff has a melisma 'a' over the first measure and a melisma 'b' over the last two measures. The lyrics are 'San-cta Ma-ri-a, o-ra pro no-bis.'

Example 4.119

San-cta Ma-ri-a, o-ra pro no-bis.

San-cta Ma-ri-a, o-ra pro no-bis.

San-cta Ma-ri-a, o-ra pro no-bis.

San-cta Ma-ri-a, o-ra pro no-bis.

San-cta Ma-ri-a, o-ra pro no-bis, o-ra pro no-bis.

San-cta Ma-ri-a, o-ra pro no-bis.

San-cta Ma-ri-a, o-ra pro no-bis.

Example 4.120

San-cta Ma-ri-a, o-ra pro no-bis.

San-cta Ma-ri-a, o-ra pro no-bis.

San-cta Ma-ri-a, o-ra pro no-bis.

San-cta Ma-ri-a, o-ra pro no-bis.

Example 4.121

San-cta Ma-ri-a, San-cta De-i Ge-ni-trix, o-ra pro no-bis

San-cta Ma-ri-a, San-cta De-i Ge-ni-trix,

San-cta Ma-ri-a, San-cta Vir-go vir-gi-nus, o-ra pro no-bis

San-cta Ma-ri-a, San-cta Vir-go vir-gi-nus, o-ra pro no-bis

Example 4.122

San-cta Ma-ri-a, o-ra pro no-bis.

San-cta Ma-ri-a, o-ra pro no-bis.

San-cta Ma-ri-a, o-ra pro no-bis.

San-cta Ma-ri-a, o-ra pro no-bis.

Example 4.123

San-cta Ma-ri-a, o-ra pro no-bis.

San-cta Ma-ri-a, o-ra pro no-bis.

San-cta Ma-ri-a, o-ra pro no-bis.

San-cta Ma-ri-a, o-ra pro no-bis.

Detailed description: This musical score consists of four staves. The top staff is a vocal line with lyrics 'San-cta Ma-ri-a, o-ra pro no-bis.' and a slur 'a' over the first four notes. The second staff is a vocal line with lyrics 'San-cta Ma-ri-a, o-ra pro no-bis.' and a slur 'a' over the first four notes. The third staff is a vocal line with lyrics 'San-cta Ma-ri-a, o-ra pro no-bis.' and a slur 'a' over the first four notes. The fourth staff is a vocal line with lyrics 'San-cta Ma-ri-a, o-ra pro no-bis.' and a slur 'a' over the first four notes.

Example 4.124

San-cta Ma-ri-a, o-ra pro no-bis.

San-cta Ma-ri-a, o-ra pro no-bis.

San-cta Ma-ri-a, o-ra pro no-bis.

Detailed description: This musical score consists of three staves. The top staff is a vocal line with lyrics 'San-cta Ma-ri-a, o-ra pro no-bis.' and a slur 'a' over the first four notes. The middle staff is a vocal line with lyrics 'San-cta Ma-ri-a, o-ra pro no-bis.' and a slur 'a' over the first four notes. The bottom staff is a vocal line with lyrics 'San-cta Ma-ri-a, o-ra pro no-bis.' and a slur 'a' over the first four notes.

Example 4.125

bis. San-cta Ma-ri-a, o-ra pro no-bis.

bis. San-cta Ma-ri-a, o-ra pro no-bis.

bis. San-cta Ma-ri-a, o-ra pro no-bis.

Detailed description: This musical score consists of three staves. The top staff is a vocal line with lyrics 'bis. San-cta Ma-ri-a, o-ra pro no-bis.' and a slur 'a' over the first four notes. The middle staff is a vocal line with lyrics 'bis. San-cta Ma-ri-a, o-ra pro no-bis.' and a slur 'a' over the first four notes. The bottom staff is a vocal line with lyrics 'bis. San-cta Ma-ri-a, o-ra pro no-bis.' and a slur 'a' over the first four notes.

Example 4.126

Example 4.126 shows a musical setting of the Ave Maria. It consists of three staves. The top two staves are vocal parts, and the bottom staff is the basso continuo. The lyrics are "bis. San-cta Ma-ri-a, o-ra pro no-bis." with a melisma "a" indicated above the first vocal line. The basso continuo line includes figured bass notation: #, 4, #, #, 4, 3.

Example 4.127

Example 4.127 shows a musical setting of the Ave Maria. It consists of three staves. The top two staves are vocal parts, and the bottom staff is the basso continuo. The lyrics are "San-cta Ma-ri-a, o-ra pro no-bis." with melismas "a" and "b" indicated above the first vocal line. The basso continuo line includes figured bass notation: 6, 4, 3, 4, 3, 4.

Example 4.128

Example 4.128 shows a musical setting of the Ave Maria. It consists of three staves. The top two staves are vocal parts, and the bottom staff is the basso continuo. The lyrics are "San-cta Ma-ri-a, o-ra pro no-bis, o-ra pro no-bis." with melismas "a" and "b" indicated above the first vocal line. The basso continuo line includes figured bass notation: #6, #, #, 4, #.

Example 4.129

Re-gi-na vir-gi-num, o-ra pro no-bis.

Re-gi-na vir-gi-num, o-ra pro no-bis, o-ra pro no-bis.

Re-gi-na vir-gi-num, o-ra pro no-bis.

Re-gi-na vir-gi-num, o-ra pro no-bis.

Example 4.130

Pa-ter de cae-lis De-us, mi-se-re-re no-bis.

Pa-ter de cae-lis De-us, mi-se-re-re no-bis.

Pa-ter de cae-lis De-us, mi-se-re-re no-bis.

Example 4.131

Ma-ter Chri-sti, o-ra pro no-bis.

Ma-ter Chri-sti, o-ra pro no-bis.

Ma-ter Chri-sti, o-ra pro no-bis.

Example 4.132

Vas spi-ri-tu-a-le, o-ra pro no-bis.

Vas in-si-gne de-vo-ti-o-nis, o-ra pro no-bis.

Vas ho-no-ra-bi-le, o-ra pro no-bis, Ro-sa

6 5 6 5 # #6

Example 4.133

Sancta Trinitas unus De-us, mi-se-re-re no-bis.

Sancta Trinitas unus De-us, mi-se-re-re no-bis.

Sancta Trinitas unus De-us, mi-se-re-re no-bis.

Sancta Trinitas unus De-us, mi-se-re-re no-bis.

Sancta Trinitas unus De-us,

Sancta Trinitas unus De-us,

Sancta Trinitas unus De-us,

Sancta Trinitas unus De-us,

Example 4.134

Example 4.134 is a musical score for five staves. The lyrics are: "Vas spirituale, Vas hono- ra- bi- le, Vas insigne devoti- o- nis, o- ra — pro no- bis." The melody is written in a single line across the staves, with a key signature of one flat (B-flat) and a common time signature (C). The music is in a simple, homophonic style, with the lyrics written below the notes. The staves are numbered 1 through 5 on the left side.

Example 4.135

Example 4.135 is a musical score for five staves. The lyrics are: "Vas spirituale, Vas honorabile, Vas insigne devotionis, o- ra pro no- bis." The melody is written in a single line across the staves, with a key signature of one flat (B-flat) and a common time signature (C). The music is in a simple, homophonic style, with the lyrics written below the notes. The staves are numbered 1 through 5 on the left side.

Example 4.136

Regina Ange- lo- rum, Regina Patriarcharum et Prophe- ta- rum, Re- gi- na A- po- sto- lo- rum, o- ra pro no- bis.

Regina Ange- lo- rum, Regina Patriarcharum et Prophe- ta- rum, Re- gi- na A- po- sto- lo- rum, o- ra pro no- bis.

Regina Ange- lo- rum, Regina Patriarcharum et Prophe- ta- rum,

Regina Ange- lo- rum, Regina Patriarcharum et Prophe- ta- rum, Re- gi- na A- po- sto- lo- rum, o- ra pro no- bis.

Regina Ange- lo- rum, Regina Patriarcharum et Prophe- ta- rum, Re- gi- na A- po- sto- lo- rum, o- ra pro no- bis.

Example 4.137

Agnus Dei Primo, Secondo, Terzo

Agnus Dei, qui tollis peccata mun- di, parce no- bis do- mi- ne.
exaudi nos do- mi- ne.
mise- re- re no- bis.

Agnus Dei, qui tollis peccata mun- di, parce no- bis do- mi- ne.
exaudi nos do- mi- ne.
mise- re- re no- bis.

Agnus Dei, qui tollis peccata mun- di, parce no- bis do- mi- ne.
exaudi nos do- mi- ne.
mise- re- re no- bis.

The alto part in the source is irreconcilably defective:
the fifth part has not survived.

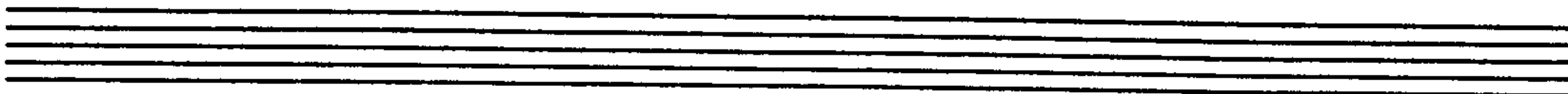
Example 5.1: Antonio Gualtieri, 'Beatissimus Marcus' (1604)

Be- a- tis- si- mus Mar-

Be- a- tis- si- mus Mar-

Be- a- tis- si- mus Mar-

Be- a- tis- si- mus Mar-



5

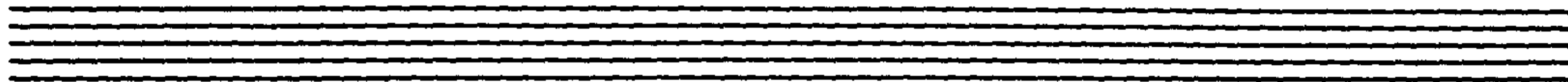
cus o-mni-um ge-ne-rum cru-ci-a-ti-

cus o-mni-um ge-ne-rum cru-ci-a-ti-

cus o-mni-um ge-ne-rum cru-ci-a-ti-

cus o-mni-um ge-ne-rum cru-ci-a-ti-

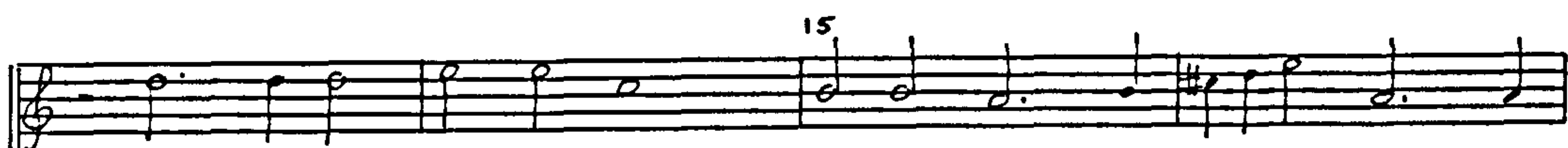
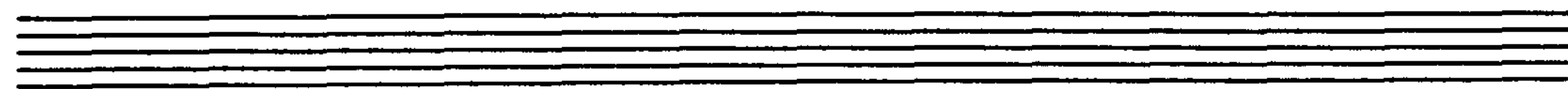
(Empty staves follow)



10

Handwritten musical score with lyrics. The score consists of eight staves. The first four staves are for vocal parts, each starting with the word "bus,". The fifth staff is for a vocal part with the lyrics "San- cte Mar- ce o- ra pro". The sixth staff is for a vocal part with the lyrics "Be- a- tis- si- mus Mar-". The seventh staff is for a vocal part with the lyrics "Be- a- tis- si- mus Mar- cus, Mar-". The eighth staff is for a vocal part with the lyrics "Be- a- tis- si- mus Mar-".

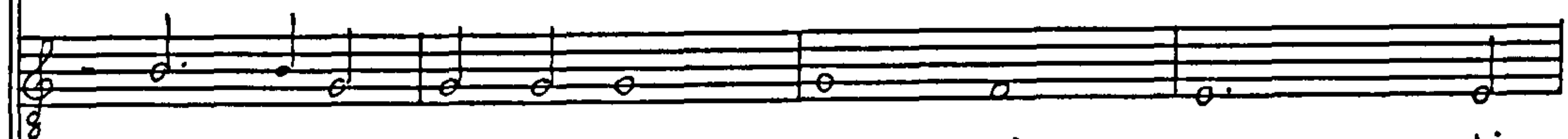
bus,
bus,
bus,
bus,
San- cte Mar- ce o- ra pro
Be- a- tis- si- mus Mar-
Be- a- tis- si- mus Mar- cus, Mar-
Be- a- tis- si- mus Mar-



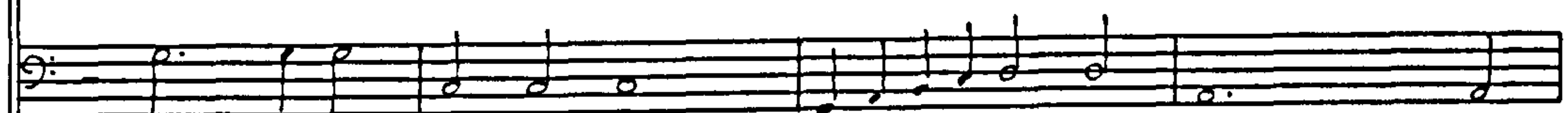
o- mni-um ge- ne- rum cru- ci- a- ti-



o- mni-um ge- ne- rum cru- ci- a- ti-



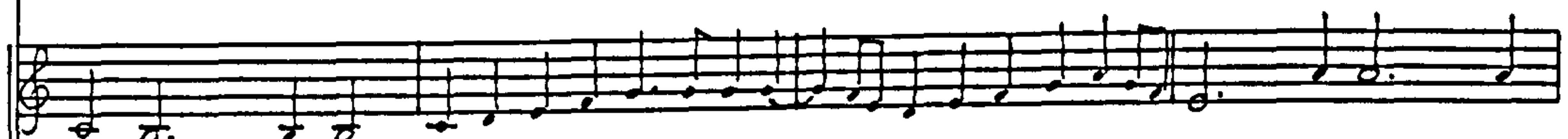
o- mni-um ge- ne- rum cru- ci- a- ti-



o- mni-um ge- ne- rum cru- ci- a- ti-



no- bis.



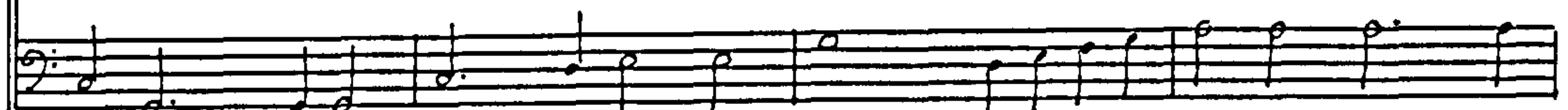
cus o- mni-um ge- ne- rum cru- ci- a- ti-



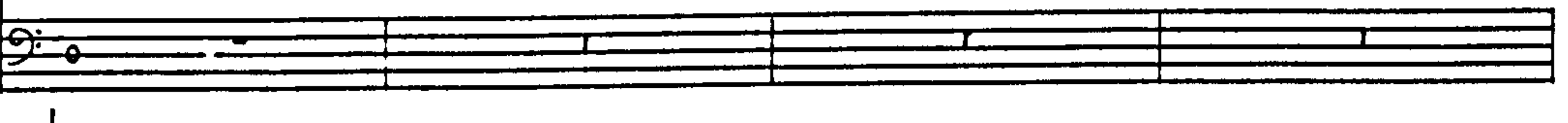
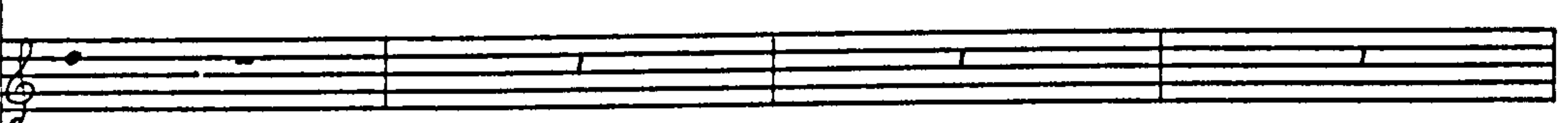
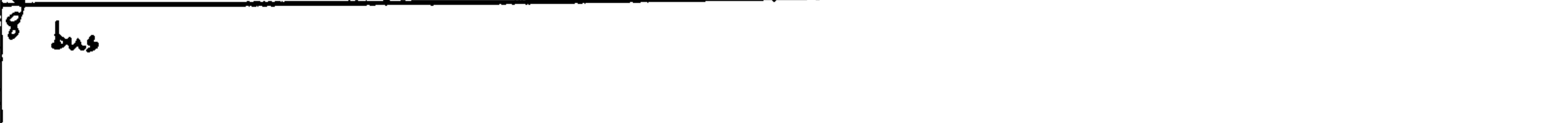
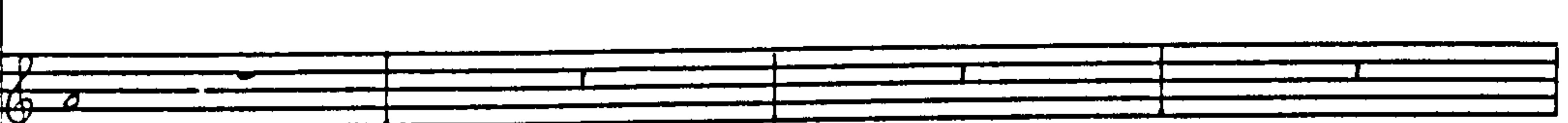
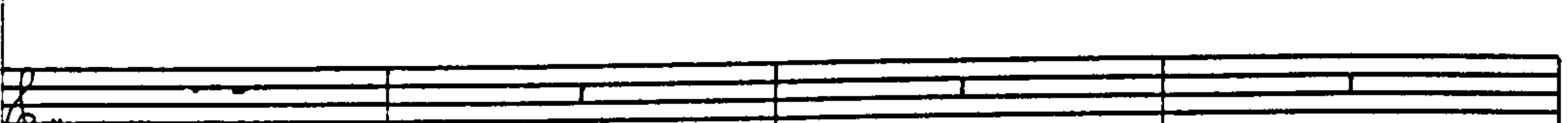
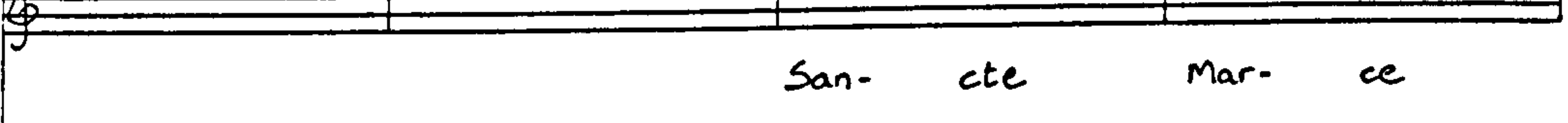
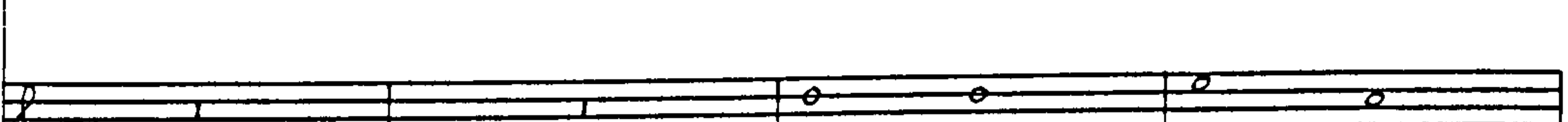
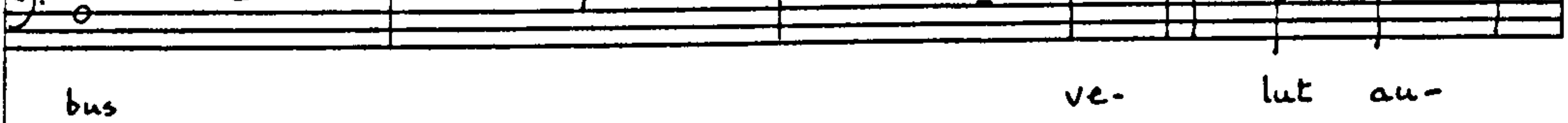
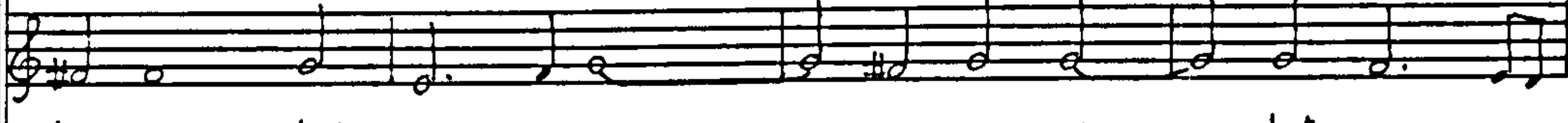
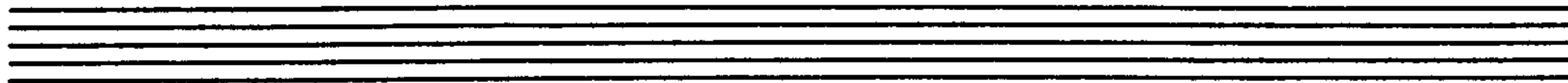
cus o- mni-um ge- ne- rum cru- ci- a- ti-

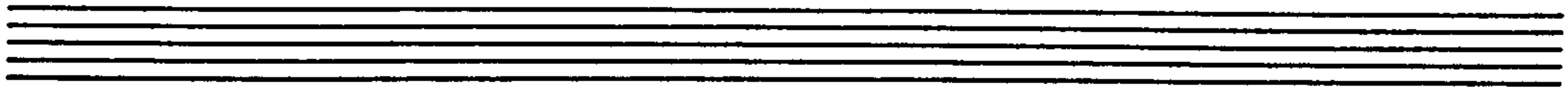


cus o- mni-um ge- ne- rum cru- ci- a- ti-



cus o- mni-um ge- ne- rum cru- ci- a- ti-





Handwritten musical score with lyrics. The score consists of 10 staves. The first four staves contain vocal lines with lyrics: "bus ve- lut au- rum, ve- lut au-". The fifth staff contains the lyrics "San- cte Mar- ce". The remaining six staves are empty, each labeled "bus" at the beginning.

20

bus ve- lut au- rum, ve- lut au-

bus ve- lut au- rum, ve- lut au-

bus ve- lut au- rum, ve- lut au-

bus ve- lut au-

San- cte Mar- ce

bus

bus

bus

bus

rum quoddam pro-ba-tus

rum quoddam pro-ba-tus

rum quoddam pro-ba-tus

rum quoddam pro-ba-tus

o-ra pro no-bis.

ad in-fi-ni-tam il-lam lu-cem e-vo-la-vit, e-

ad in-fi-ni-tam il-lam lu-cem e-vo-la-vit,

ad in-fi-ni-tam il-lam lu-

ad in-fi-ni-tam il-lam lu-cem e-vo-la-

25

ad in-fi-ni-tam il-lam lu-cem e-vo-la-vit

ad in-fi-ni-tam il-lam lu-cem e-vo-la-vit

ad in-fi-ni-tam il-lam lu-cem e-vo-la-vit

ad in-fi-ni-tam il-lam lu-cem e-vo-la-vit

San-

vo-la-vit

e-vo-la-vit

cem e-vo-la-vit

vit

va-ri-o-

va-ri-o-

va-ri-o-

va-ri-o-

30

va-ri-o-rum cer-ta-mi-num, va-ri-o-rum cer-ta-mi-num et for-ti-

va-ri-o-rum cer-ta-mi-num, va-ri-o-rum cer-ta-mi-num et for-ti-

va-ri-o-rum cer-ta-mi-num, va-ri-o-rum cer-ta-mi-num et for-ti-

va-ri-o-rum cer-ta-mi-num, va-ri-o-rum cer-ta-mi-num et for-ti-

cte Mar- ce o- ra pro no- bis.

rum cer-ta-mi-num, va-ri-o-rum cer-ta-mi-num

rum cer-ta-mi-num, va-ri-o-rum cer-ta-mi-num

rum cer-ta-mi-num, va-ri-o-rum cer-ta-mi-num

rum cer-ta-mi-num, va-ri-o-rum cer-ta-mi-num

35

o-rum fa-cto-rum mul-ti-plices fru-ctus per-ce-pta-rus,

o-rum fa-cto-rum mul-ti-plices fru-ctus per-ce-pta-rus,

o-rum fa-cto-rum mul-ti-plices fru-ctus per-ce-pta-rus,

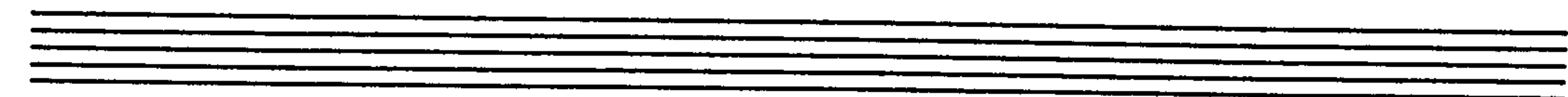
o-rum fa-cto-rum mul-ti-plices fru-ctus per-ce-pta-rus,

et for-ti-o-rum fa-cto-rum mul-ti-plici-

et for-ti-o-rum fa-cto-rum mul-ti-plici-

et for-ti-o-rum fa-cto-rum mul-ti-plici-

et for-ti-o-rum fa-cto-rum mul-ti-plici-



40

fructus per-cep-tu- rus, fructus per-cep-tu-

fructus per-cep-tu- rus, fructus per-cep-tu-

fructus per-cep-tu- rus, fructus per-cep-tu-

fructus per-cep-tu- rus, fructus per-cep-tu-

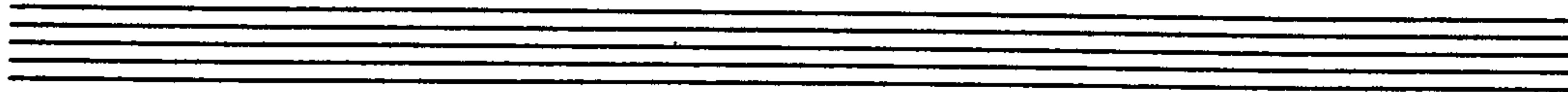
San- cte Mar- ce o- ra

ces fructus per-cep-tu- rus, fructus per-cep-tu- rus,

ces. fructus per-cep-tu- rus, fructus per-cep-tu- rus,

ces fructus per-cep-tu- rus, fructus per-cep-tu- rus,

ces fructus per-cep-tu- rus, fructus per-cep-tu- rus,



rus, fru- ctus per- ce- ptu-
rus, fru- ctus per- ce- ptu- rus, fru-
rus, fru- ctus per- ce- ptu- rus, fru-
rus, fru- ctus per- ce- ptu- rus, fru-

pro no- bis.

fru- ctus per- ce- ptu- rus, fru- ctus per- ce- ptu- rus, fru-
fru- ctus per- ce- ptu- rus, fru- ctus, fru- ctus per- ce-
fru- ctus per- ce- ptu- rus, fru- ctus per- ce- ptu- rus, fru-
fru- ctus per- ce- ptu- rus, fru- ctus per- ce- ptu- rus, fru-

45

rus, per- ce- ptu- rus, va-ri-o-rum cer-ta-mi-num,

ctus per- ce- ptu- rus, va-ri-o-rum cer-ta-mi-num,

ctus per- ce- ptu- rus, va-ri-o-rum cer-ta-mi-num,

ctus per- ce- ptu- rus, va-ri-o-rum cer-ta-mi-num,

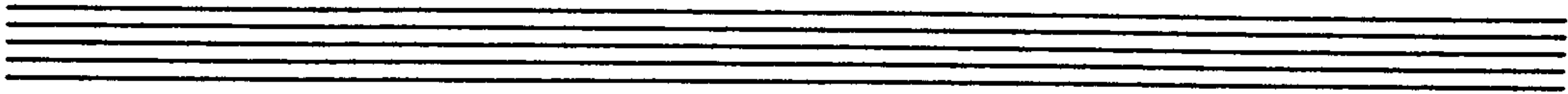
San- cte Mar-

ctus per- ce- ptu- rus, va-ri-o-rum cer-ta-mi-num, va-ri-o-

ptu- rus, per- ce- ptu- rus, va-ri-o-rum cer-ta-mi-num, va-ri-o-

ctus per- ce- ptu- rus, va-ri-o-rum cer-ta-mi-num, va-ri-o-

ctus per- ce- ptu- rus, va-ri-o-rum cer-ta-mi-num, va-ri-o-



50

va-ri-o-rum cer-ta-mi-num

va-ri-o-rum cer-ta-mi-num

va-ri-o-rum cer-ta-mi-num

va-ri-o-rum cer-ta-mi-num

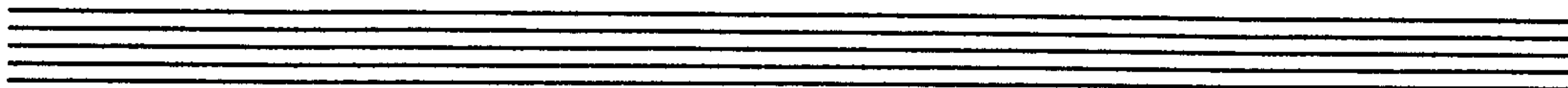
ce o-ra pro no-bis.

rum cer-ta-mi-num, va-ri-o-rum cer-ta-mi-num et for-ti-o-rum fa-cto-rum mul-

rum cer-ta-mi-num, va-ri-o-rum cer-ta-mi-num et for-ti-o-rum fa-cto-rum mul-

rum cer-ta-mi-num, va-ri-o-rum cer-ta-mi-num et for-ti-o-rum fa-cto-rum mul-

rum cer-ta-mi-num, va-ri-o-rum cer-ta-mi-num et for-ti-o-rum fa-cto-rum mul-



55

et for-ti-o- rum fa-cto-rum mul-ti-pi-ces fru-ctus per-ce-ptu-

et for-ti-o- rum fa-cto-rum mul-ti-pi-ces fru-ctus per-ce-ptu-

et for-ti-o- rum fa-cto-rum mul-ti-pi-ces fru-ctus per-ce-ptu-

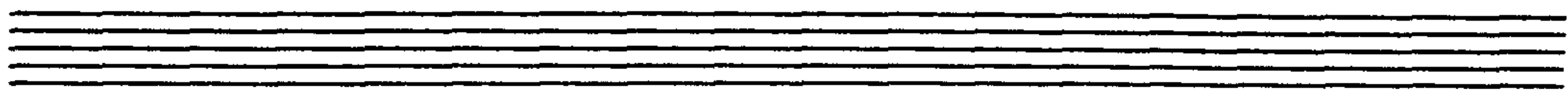
et for-ti-o- rum fa-cto-rum mul-ti-pi-ces fru-ctus per-ce-ptu-

ti-pi-ces fru-ctus per-ce-ptu- rus,

ti-pi-ces fru-ctus per-ce-ptu- rus,

ti-pi-ces fru-ctus per-ce-ptu- rus,

ti-pi-ces fru-ctus per-ce-ptu- rus,



60

rus, fru-ctus per-ce-ptu- rus, fru-ctus per-ce-ptu-

rus, fru-ctus per-ce-ptu- rus, fru-ctus per-ce- ptu-

rus, fru-ctus per-ce-ptu- rus, fru-ctus per-ce-ptu-

rus, fru-ctus per-ce-ptu- rus, fru-ctus per-ce-ptu-

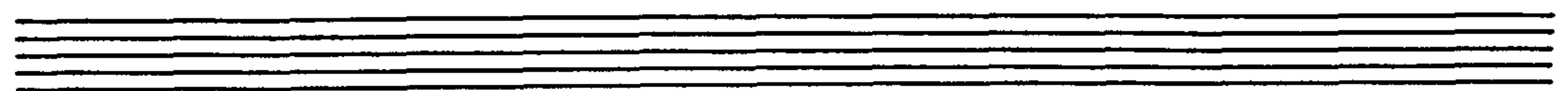
San- cte Mar- ce o- ra pro no-

fru-ctus per-ce-ptu- rus, fru-ctus per-ce-ptu- rus,

fru-ctus per-ce-ptu- rus, fru-ctus per-ce-ptu- rus,

fru-ctus per-ce-ptu- rus, fru-ctus per-ce-ptu- rus,

fru-ctus per-ce-ptu- rus, fru-ctus per-ce-ptu- rus.



Handwritten musical score with lyrics. The score consists of ten staves. The lyrics are: rus, et for- ti- o- rum fa- cto- rum. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are written below the staves.

rus, et for- ti- o- rum fa- cto-

rus, et for- ti- o- rum fa- cto- rum

rus, et for- ti- o- rum fa-

rus, et for- ti- o- rum fa-

bis.

et for- ti- o- rum fa- cto-

et for- ti- o- rum fa- cto-

et for- ti- o-

et for- ti- o-

65

rum mul- ti- pli- ces fru- ctus per- ce-

mul- ti- pli- ces fru- ctus per- ce-

cto- rum mul- ti- pli- ces fru- ctus per-

cto- rum mul- ti- pli- ces fru- ctus per- ce-

San- cte Mar- ce o-

rum mul- ti- pli- ces fru- ctus, fru- ctus per-

rum mul- ti- pli- ces fru-

rum fa- cto- rum mul- ti- pli- ces fru- ctus per-

rum fa- cto- rum mul- ti- pli- ces fru- ctus per-

70

ptu- rus, fru- ctus per- ce- ptu- rus.

ptu- rus, fru- ctus per- ce- ptu- rus.

ce- ptu- rus, fru- ctus per- ce- ptu- rus.

ptu- rus, fru- ctus per- ce- ptu- rus.

ra pro no- bis.

ce- ptu- rus, per- ce- ptu- rus.

ctus, fru- ctus per- ce- ptu- rus.

ce- ptu- rus, fru- ctus per- ce- ptu- rus.

ce- ptu- rus, fru- ctus per- ce- ptu- rus.

Examples 5.2–5.3: Ignazio Donati, 'Beatus vir' (1612)

Be-a- tus vir, .San-

Be-a- tus vir, Be-a- tus Be-a- tus tus

be-a-tus vir, be-a-tus vir cte N. o-ra pro no-bis, be-a-tus vir, be-a-tus vir

vir, be-a-tus vir qui in-ven-tus est si-ne vir, be-a-tus vir qui in-ventus

15

qui in-ven-tus est si-ne ma-cu-la, et qui post au-rum non a-bi-

San-cte N. o-ra pro no-bis,

qui in-ven-tus est si-ne ma-cu-la, et

ma-cu-la, et qui post au-rum non a-bi-it,

est si-ne ma-cu-la, et qui post au-

20

it, non a-bi-it nec spe-ra-vit in pe-cu-ni-ae,

San-cte N. o-ra pro

qui post au-rum non a-bi-it nec spe-ra-vit in pe-cu-ni-ae, nec si

et qui post au-rum non a-bi-it, nec spe-ra-vit in pe-cu-ni-ae the-sau-ris,

rum non a-bi-it, nec spe-ra-vit in pe-cu-ni-ae the-sau-ris,

25

nec spe-ra-vit in pe-cu-ni-ae the-sau-ris. Quis est hic, quis est hic,

no-bis, San-cte N.

ra-vit in pe-cu-ni-ae the-sau-ris. Quis est hic, quis est hic,

nec spe-ra-vit in pe-cu-ni-ae the-sau-ris. Quis est hic, quis est hic, et lau-da-bi-mus

nec spe-ra-vit in pe-cu-ni-ae the-sau-ris. Quis est hic, quis est hic, et lau-da-bi-mus

30

quis est hic, et lau-da-bi-mus e-um,

o-ra pro no-bis, San-

quis est hic, et lau-da-bi-mus e-um,

e-um, quis est hic, quis est hic, et lau-da-bi-mus e-um,

e-um, quis est hic, quis est hic, et lau-da-bi-mus e-um,

quis est hic, quis est hic, et lau-da-bi-mus e- um,

cte N., San- cte N.

quis est hic, quis est hic, et lau-da-bi-mus e- um,

et lau-da-bi-mus e- um?

o- ra pro no- bis, o- ra pro no-

et lau-da-bi-mus e- um?

et lau-da-bi-mus e- um?

et lau-da-bi-mus e- um?

fe-

45

fe- cit e-nim mi-ra-bi-li-a in vi-ta su-a,

bis, San- cte N. o-

Fe- cit e-nim mi-ra-bi-li-a in vi-ta su-a,

fe-cit e-nim mi-ra-bi-li-a in vi-ta su-a,

cit e-nim mi-ra-bi-li-a in vi-ta su-a, fe- cit e-nim mi-ra-bi-li-

50

fe- cit e-nim mi-ra-bi-li-a in vi-ta su-a, fe- cit e-nim mi-ra-

ra pro no- bis, San- cte N.

fe- cit e-nim mi-ra-bi-li-a in vi-ta su-a, fe- cit e-nim mi-ra-bi-li-a in

fe- cit e-nim mi-ra-bi-li-a in vi-ta su-a, fe- cit e-nim mi-

a in vi-ta su-a, fe- cit e-nim mi-ra-bi-li-a in vi-

bi-li-a in vi-ta su-a.

o-ra pro no-bis.

vi-ta su-a.

ra-bi-li-a in vi-ta su-a.

ta su-a.

Example 5.3: Ignazio Donati, 'Beatus vir'

Example 5.4: Romano Micheli, 'O quam pulchra es' (1615)

San-cta N. o-ra pro no-bis.

O quam pul-chra es et ca-sta, o quam pul-chra es et ca-sta Be-

O quam pul-chra

O quam pul-chra es, o quam pul-chra es et ca-sta Be-a-ta

O quam pul-chra es et ca-sta Be-

San-cta N. o-ra pro

a-ta Vir-go pro-pte-re-a, pro-pte-re-a de-co-rum in-du-

es et ca-sta Be-a-ta Vir-go pro-pte-re-a de-co-rum in-

Vir-go pro-pte-re-a, pro-pte-re-a de-co-rum in-du-

a-ta Vir-go pro-pte-re-a, pro-pte-re-a de-co-rum

no-bis. San-cta N. o-

it te Do-mi-nus tra-he nos post te et in-ter-ce-de pro no-bis, et in-ter-ce-

duit te Do-mi-nus tra-he nos post te et in-ter-ce-

it te Do-mi-nus tra-he nos post te, tra-he nos, tra-he nos post te et in-ter-

in-du-it te Do-mi-nus tra-he nos post te, tra-he nos, tra-he nos post te 448 et in-ter.

ra pro no-bis. San-cta N.

de pro no-bis ad Do-mi-num Je-sum Chri-stum qui

de pro no-bis ad Do-mi-num Je-sum Chri-stum, Je-sum Chri-

ce-de pro no-bis ad Do-mi-num Je-sum Chri-stum qui

ce-de pro no-bis ad Do-mi-num Je-sum Chri-

o-ra pro no-bis. San-

te e-le-git, qui te e-le-git. Alle-lu-ia, alle-lu-

tum qui te e-le-git, qui te e-le-git. Alle-lu-ia, al-le-lu-

te e-le-git, qui te e-le-git. Alle-lu-ia, alle-lu-ia, alle-

stum qui te e-le-git, qui te e-le-git. Alle-lu-ia, alle-

cta N. o-ra pro no-bis.

ia, alle-lu-ia, alle-lu-ia, alle-lu-ia, alle-lu-ia, al-le-lu-ia.

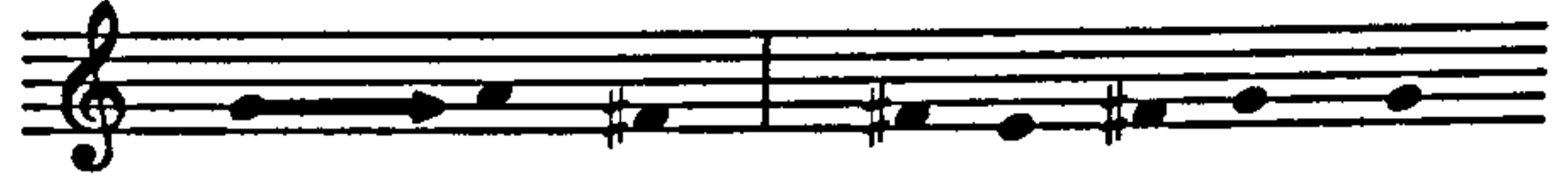
ia, alle-lu-ia, alle-lu-ia, alle-lu-ia, alle-lu-ia, al-le-lu-ia.

lu-ia, alle-lu-ia, alle-lu-ia, alle-lu-ia, alle-lu-ia, alle-lu-ia.

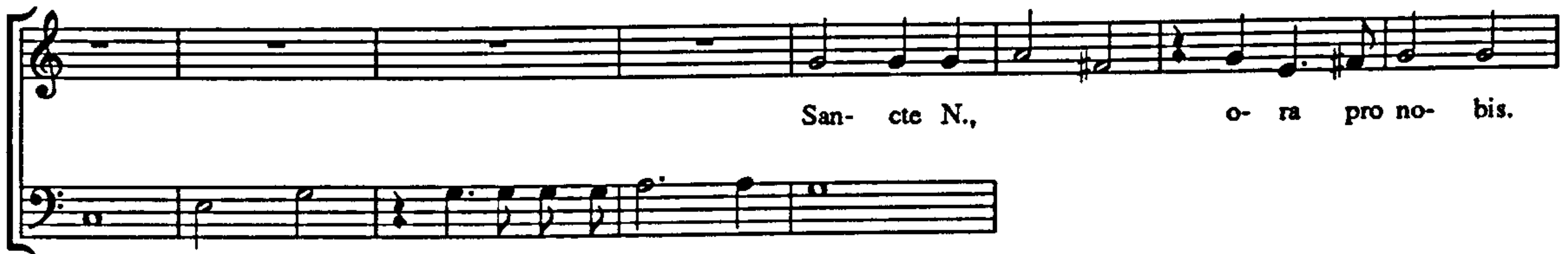
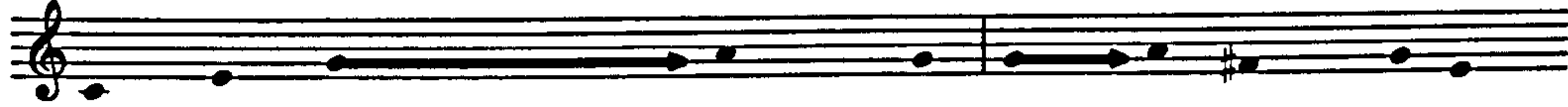
lu-ia, alle-lu-ia, alle-lu-ia, alle-lu-ia, alle-lu-ia, al-le-lu-ia.

Example 5.5: Tarquinio Merula, 'Credidi propter quod' (1640)

Litaniae Sanctorum



Psalm Tone V

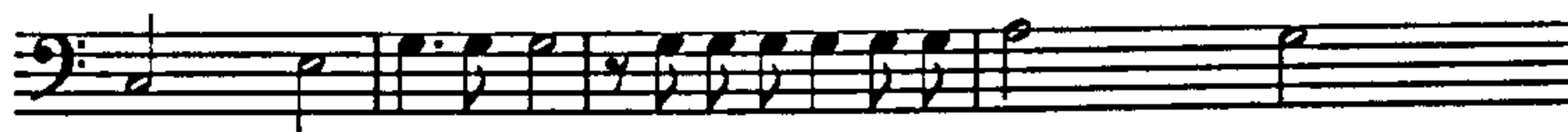


San- cte N.,

o- ra pro no- bis.



Cre- di- di pro-pter quod lo- cu- tus sum



Ni- si Do-mi-nus ae-di-fi-ca-ve-rit do-

Example 5.6: Amante Franzoni, 'Sancta Maria' (1613)

Voce sola

San- cta Ma- ri- a,

Trombone Tenore

Trombone Basso I

Trombone Basso II

Trombone Basso III

Partitura

5

o- ra pro no- bis.

10

San- cta Ma- ri- a, o- ra pro no- bis.

15

San-

20

cta Ma- ri- a, o- ra pro no- bis.

This system contains measures 20 through 24. The vocal line (treble clef) begins with a whole note 'cta' and continues with 'Ma- ri- a, o- ra pro no- bis.' The piano accompaniment consists of five staves: a grand staff (treble and bass clefs) and three additional bass staves. The music is in a 12/8 time signature, indicated by the '12' over the first staff. The key signature has one flat (B-flat).

25

San- cta Ma- ri- a, o- ra pro no- bis.

This system contains measures 25 through 29. The vocal line (treble clef) begins with a whole note 'San-' and continues with 'cta Ma- ri- a, o- ra pro no- bis.' The piano accompaniment consists of five staves: a grand staff (treble and bass clefs) and three additional bass staves. The music is in a 12/8 time signature, indicated by the '12' over the first staff. The key signature has one flat (B-flat).

46

Example 5.7: Sigismondo d'India, 'Sancta Maria, ora pro nobis' (1627)

— pro no- bis. San-cta Ma-ri-
no- bis. San-cta Ma-ri-
bis. San-cta Ma-ri-a, o-
San-cta Ma-ri-a, o-

The first system of the musical score consists of six staves. The first four staves contain vocal parts with lyrics. The fifth staff is empty. The sixth staff contains a basso continuo line. The music is in a 16th-century style, featuring a mix of treble and bass clefs and a key signature of one flat.

a, o- ra pro no- bis.
a, o- ra pro no- bis, o-
ra pro no- bis, o- ra pro no-
ra pro no- bis, o- ra pro no- bis.

The second system of the musical score also consists of six staves. The first four staves contain vocal parts with lyrics. The fifth staff is empty. The sixth staff contains a basso continuo line. The music continues in the same style as the first system.

[illegible][illegible]

Handwritten musical score for 'Ave Maria' by Schubert. The score is written on five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass), and the fifth staff is the piano accompaniment. The lyrics are written below the vocal staves.

Vocal Lines:

- Soprano:** a, o - ra, o -
- Alto:** a, o - ra, o - ra,
- Tenor:** a, o - ra, o - ra pro
- Bass:** o - ra, o - ra pro no -

Piano Accompaniment:

The piano accompaniment is written on a single staff at the bottom. It features a melody in the right hand and a bass line in the left hand, with various musical notations including notes, rests, and accidentals.

Handwritten musical score for a vocal ensemble, featuring four staves. The lyrics are in Latin and include the words "ra, o-", "ra pro no-", "bis.", "San-cta Ma-ri-a,", and "o-ra, o-". The notation includes various musical symbols such as notes, rests, and bar lines.

ra, o- ra pro no- bis. San-cta Ma-ri-a, o-
 o- ra pro no- bis. San-cta Ma-ri-a, o-ra, o-
 no- bis. San-cta Ma-ri-a, o-ra, o-
 bis. San-cta Ma-ri-a, o-ra, o-

Two empty musical staves, each consisting of five lines.

Handwritten musical score for a vocal ensemble, featuring four staves. The lyrics are in Latin and include the words "ra, o-", "ra, o-", "o-ra", "ra, o-", "o-ra pro no-", "bis.", and "o-ra pro no-". The notation includes various musical symbols such as notes, rests, and bar lines.

ra, o- ra, o- : o-ra
 ra, o- o-ra pro
 ra, o- o-ra pro no-
 ra, o- o-ra pro no- bis.

Example 5.8: Giovanni Rovetta, 'Festivitas est hodie' (1635)

Fe-sti-vi-tas, fe-sti-vi-tas est ho-di-e San-ctae Ma-

Fe-sti-vi-tas, fe-sti-vi-tas est ho-di-e San-ctae Ma-

Fe-sti-vi-tas, fe-sti-vi-tas est ho-di-e San-ctae Ma-ri-ae, Ma-

ri-ae Vir-gi-nis, quae su-a vi-ta in-di-ta cun-ctis il-

ri-ae Vir-gi-nis, quae su-a vi-ta in-di-ta cun-ctis il-lu-strat Ec-cle-

ri-ae Vir-gi-nis, quae su-a vi-ta in-di-ta cun-ctis il-lu-strat, il-lu-strat Ec-

lu-strat Ec-cle-si-as. Ve-ni-te gen-tes, cur-ri-te, cur-ri-te, cur-ri-te po-pu-li; o

si-as.

cle-si-as.

po-pu-li, o po-pu-li in-vo-ca-te, in-vo-ca-te, in-vo-ca-te Ma-ri-

am, o po-pu-li, o po-pu-li in-vo-ca-te Ma-ri- am, can-ta-

te e-i, psal-li-te me-cum et di-ci-Te: Sub tu-um prae-

si-di-um con-fu-gi-mus:

San-cta Ma-ri-a, o-ra pro

San-cta Ma-ri-a, o-ra pro

6 6

no-stras de-pre-ca-ti-o-nes ne de-spi-ci-as in ne-ces-si-ta-ti-bus:

no-bis. San-

no-bis. San-

4 6 6 6 7 6

sed a pe-ri-cu-lis

cta De-i Ge-ni-trix, o-ra pro no-bis.

cta De-i Ge-ni-trix, o-ra pro no-bis.

cun-ctis li-be-ra nos.

San-cta Vir-go vir-gi-num, in-ter-ce-de, in-ter-ce-de, in-ter-ce-de pro no-

San-cta Vir-go vir-gi-num in-ter-ce-de, in-ter-ce-de pro no-

Sen-ti-ant om-nes tu-um iu-va-men

bis, in-ter-ce-de, in-ter-ce-de, in-ter-ce-de pro no-bis. Sen-ti-ant om-nes tu-um iu-va-men

bis, in-ter-ce-de, in-ter-ce-de, in-ter-ce-de, in-ter-ce-de pro no-bis. Sen-ti-ant om-nes tu-um iu-va-men

qui-cum-que ce-le-brant hanc tu-am sanctam fe-sti-vi-ta-tem, qui-cum-que ce-le-brant

qui-cum-que ce-le-brant hanc tu-am sanctam fe-sti-vi-ta-tem, qui-cum-que ce-le-brant

qui-cum-que ce-le-brant hanc tu-am sanctam fe-sti-vi-ta-tem, qui-cum-que ce-le-brant

cun-ctis li-be-ra nos.

San-cta Vir-go vir-gi-num, in-ter-ce-de, in-ter-ce-de, in-ter-ce-de pro no-

San-cta Vir-go vir-gi-num in-ter-ce-de, in-ter-ce-de pro no-

Sen-ti-ant om-nes tu-um iu-va-men

bis, in-ter-ce-de, in-ter-ce-de, in-ter-ce-de pro no-bis. Sen-ti-ant om-nes tu-um iu-va-men

bis, in-ter-ce-de, in-ter-ce-de, in-ter-ce-de, in-ter-ce-de pro no-bis. Sen-ti-ant om-nes tu-um iu-va-men

qui-cum-que ce-le-brant hanc tu-am sanctam fe-sti-vi-ta-tem, qui-cum-que ce-le-brant

qui-cum-que ce-le-brant hanc tu-am sanctam fe-sti-vi-ta-tem, qui-cum-que ce-le-brant

qui-cum-que ce-le-brant hanc tu-am sanctam fe-sti-vi-ta-tem, qui-cum-que ce-le-brant

um, et no-bis om-ni-bus aet-ernae vi-tae prae-mi-a, aet-ernae
 bus, et no-bis om-ni-bus aet-ernae vi-tae aet-ernae vi-tae prae-mi-a, aet-ernae
 et no-bis om-ni-bus aet-ernae vi-tae aet-ernae vi-tae bae,

5 6

vi-tae, aet-ernae vi-tae prae-mi-a. Al-le-lu-ia, al-le-lu-ia, al-le-lu-
 vi-tae, aet-ernae vi-tae prae-mi-a.
 aet-ernae vi-tae prae-mi-a.

6

a, al-le-
 Al-le-lu-ia, al-le-lu-ia, al-le-lu-ia,
 Al-le-lu-ia, al-le-lu-ia, ia,

#

[illegible]

Handwritten musical score for "Ave Maria" in G major, featuring three vocal parts and a basso continuo line. The score is written on five staves. The first three staves are for the vocal parts, and the fourth and fifth staves are for the basso continuo. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

Vocal Parts:

- First Voice (Soprano):** al- le-lu-ia, al- le-lu-ia, al- le-lu-ia.
- Second Voice (Alto):** al- le-lu-ia, al- le-lu-ia, al- le-lu-ia.
- Third Voice (Tenor):** lu-ia, al- le-lu-ia, al- le-lu-ia.

Basso Continuo:

- The basso continuo line is written on a single staff at the bottom, providing a harmonic foundation for the vocal parts.

[illegible]

Example 5.9: G.B. Steffanini, 'Sancta Maria, ora pro nobis' (1618)

Handwritten musical score for the hymn "San-cta Ma-ri-a, o-ra pro no-bis, San-cta Ma-ri-a,". The score is written on ten staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat (B-flat). The third staff has a treble clef and a key signature of one flat (B-flat). The fourth staff has a bass clef and a key signature of one flat (B-flat). The fifth staff has a treble clef and a key signature of one flat (B-flat). The sixth staff has a bass clef and a key signature of one flat (B-flat). The seventh staff has a treble clef and a key signature of one flat (B-flat). The eighth staff has a bass clef and a key signature of one flat (B-flat). The ninth staff has a treble clef and a key signature of one flat (B-flat). The tenth staff has a bass clef and a key signature of one flat (B-flat). The lyrics are written below the staves: "San-cta Ma-ri-a, o-ra pro no-bis, San-cta Ma-ri-a,". The score is handwritten and appears to be a personal or working draft.

Handwritten musical score for "Ave Maria" in G major. The score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves. The music is in 4/4 time. The score includes a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are: "o - ra pro no - bis. Be - a - ta es Vir - go Ma - ri -". The score is written in a clear, legible hand.

Handwritten musical score for 'Ave Maria' by Schubert. The score is written on ten staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass), and the last six staves are piano accompaniment. The lyrics are written below the vocal staves. The tempo is marked 'Andante' and the key signature is one flat (B-flat major or D minor). The score is numbered 15 in the top right corner.

15

a, Vir-go Ma- ri- a, Vir- go Ma- ri- a, Vir- go Ma- ri-

es Vir-go Ma- ri- a, be- a- ta es Vir-go Ma-

Be- a- ta es Vir-go Ma- ri- a, Vir- go Ma-

a, Vir- go Ma- ri- a, Vir- go Ma- ri-

Andante

Handwritten musical score for "Ave Maria" by Schubert. The score is written on ten staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the last six staves are piano accompaniment. The tempo is marked "20" at the top. The lyrics are written below the vocal staves.

Lyrics:

Be-a-ta es Vir-go Ma-ri-a,
 Vir-go Ma-ri-a,
 Vir-go Ma-ri-a,
 Vir-go Ma-ri-a,
 Be-a-ta es Vir-go Ma-ri-a,
 Vir-go Ma-ri-a,
 Be-a-ta es Vir-go Ma-ri-a,
 Vir-go Ma-ri-a,

35

num, o-ra pro no-bis. quae cre-di-di-sti

quae cre-di-di-sti

quae cre-di-di-

quae cre-di-di-sti

quae cre-di-di-sti Do-mi-no

quae cre-di-di-sti Do-mi-no

quae cre-di-di-sti Do-mi-no

quae cre-di-di-sti Do-mi-no

quae cre-di-di-sti Do-mi-no

40

Do-mi-no, quae cre-di-di-sti, quae cre-di-di-sti, quae cre-di-di-sti Do-mi-

Do-mi-no, quae cre-di-di-sti, quae cre-di-di-sti, quae cre-di-di-sti Do-mi-

sti Do-mi-no, quae cre-di-di-sti, quae cre-di-di-sti, quae cre-di-di-sti Do-mi-

Do-mi-no, quae cre-di-di-sti, quae cre-di-di-sti, quae cre-di-di-sti Do-mi-

quae cre-di-di-sti, quae cre-di-di-sti, quae cre-di-di-sti Do-mi-no.

quae cre-di-di-sti, quae cre-di-di-sti, quae cre-di-di-sti Do-mi-no.

quae cre-di-di-sti, quae cre-di-di-sti, quae cre-di-di-sti Do-mi-

quae cre-di-di-sti, quae cre-di-di-sti, quae cre-di-di-sti Do-mi-

quae cre-di-di-sti, quae cre-di-di-sti, quae cre-di-di-sti Do-mi-

45

50

no. Ma-ter Chri-si, o-ra pro-no-bis. Ec-ce ex-al-ta-ta es,

no. Ec-ce ex-al-ta-ta es,

no. Ec-ce ex-al-ta-ta es,

no. Ec-ce ex-al-ta-ta es,

Ec-ce ex-al-ta-ta es, ec-ce

Ec-ce ex-al-ta-ta es, ec-ce

no Ec-ce ex-al-ta-ta es, ec-ce

no. Ec-ce ex-al-ta-ta es, ec-ce,

no. Ec-ce ex-al-ta-ta es, ec-ce

55

60

65

ex-al-ta-ta es, ec-ce ex-al-ta-ta es

ex-al-ta-ta es, ec-ce ex-al-ta-ta es

ex-al-ta-ta es, ec-ce ex-al-ta-ta es

ex-al-ta-ta es, ec-ce ex-al-ta-ta es su-

ex-al-ta-ta es, ec-ce ex-al-ta-ta es su-

ex-al-ta-ta es, ec-ce ex-al-ta-ta es

ex-al-ta-ta es, ec-ce ex-al-ta-ta es su-per

ec-ce ex-al-ta-ta es, ex-al-ta-ta es, ec-ce ex-al-ta-ta es su-

ex-al-ta-ta es, ex-al-ta-ta es, ec-ce ex-al-ta-ta es su-

70

su-per cho-ros, su-per cho-ros An-ge-lo-rum, An-ge-

su-per cho-ros, su-per cho-ros An-ge-lo-rum, An-ge-lo-

su-per cho-ros, su-per cho-ros, su-per cho-ros An-ge-lo-rum, An-ge-lo-

per cho-ros, su-per cho-ros An-ge-lo-rum, An-ge-lo-rum

per cho-ros An-ge-lo-rum, An-

su-per cho-ros, su-per cho-ros, su-per cho-ros An-ge-lo-rum,

cho-ros An-ge-lo-rum, su-per cho-ros An-ge-lo-rum,

per cho-ros An-ge-lo-rum, su-per cho-ros An-ge-lo-rum, su-per cho-ros

per cho-ros An-ge-lo-rum, An-

75

lo-rum, An-ge-lo-rum, An-ge-lo-rum. Re-

rum, An-ge-lo-rum, An-ge-lo-rum.

rum, An-ge-lo-rum, An-ge-lo-rum.

An-ge-lo-rum, An-ge-lo-rum, An-ge-lo-rum.

ge-lo-rum, An-ge-lo-rum.

An-ge-lo-rum, An-ge-lo-rum, An-ge-lo-rum.

su-per cho-ros An-ge-lo-rum, An-ge-lo-rum.

An-ge-lo-rum, An-ge-lo-rum, An-ge-lo-rum.

ge-lo-rum, An-ge-lo-rum.

80

gi-na Vir-gi-num, in-ter-ce-de pro no-bis in-

in-

in-

in-

in-

in-ter-ce-de,

in-ter-ce-de,

in-ter-ce-de,

in-ter-ce-de,

in-ter-ce-de,

in-ter-ce-de,

85

ter-ce-de pro no-bis ad Do-mi-num De-um no-strum,

ter-ce-de pro no-bis ad Do-mi-num De-um no-strum,

ter-ce-de pro no-bis ad Do-mi-num De-um no-strum,

ter-ce-de pro no-bis ad Do-mi-num De-um no-strum,

in-ter-ce-de pro no-bis ad Do-mi-num

in-ter-ce-de pro no-bis ad Do-mi-num

in-ter-ce-de pro no-bis ad Do-mi-num De-um

in-ter-ce-de pro no-bis ad Do-mi-num

in-ter-ce-de pro no-bis ad Do-mi-num

Example 5.10: Gemignano Capilupi, 'Sancta Maria Virgo' (1621)



Example 5.11: Alessandro Grandi, 'Hic est vere martyr' (1629)

The first system of the musical score consists of five staves. The top two staves are for the vocal parts, featuring a treble clef and a common time signature (C). The third staff is for the lute, with a treble clef and a common time signature. The bottom two staves are for the basso continuo, with a bass clef and a common time signature. The lyrics 'Hic est ve-re Mar-tyr,' are written below the third staff.

The second system of the musical score consists of five staves. The top two staves are for the vocal parts, featuring a treble clef and a common time signature. The third staff is for the lute, with a treble clef and a common time signature. The bottom two staves are for the basso continuo, with a bass clef and a common time signature. The lyrics 'qui pro Christi no-mi-ne sanguine su-um fu-dit,' are written below the third staff.

The third system of the musical score consists of five staves. The top two staves are for the vocal parts, featuring a treble clef and a common time signature. The third staff is for the lute, with a treble clef and a common time signature. The bottom two staves are for the basso continuo, with a bass clef and a common time signature. The lyrics 'Hic est il-le san-ctus qui pro Chri-sti no-mi-ne mi-nas ju-di-cum ni' are written below the third staff.

15

ti-mu-it. I-ste, i-ste

4

20

san-ctus pro le-ge De-i su-i cer-ta-vit us-que ad mor-tem.

4

0
0

vi-ri Ber-go-men-ses in-vo-ca-te il-lum di-
vos, o vos fi-de-les

4 475

25

cen- tes: San- cte Vin- cen- ti, o- ra pro

30

no- bis, San- cte Vin- cen- N.

35

ti, o- ra pro no- bis, de-fende nos. Al-le-lu-

Handwritten musical score for three staves. The first staff contains a treble clef and a key signature of one sharp (F#). The second staff contains a treble clef and a key signature of one sharp (F#). The third staff contains a bass clef and a key signature of one sharp (F#). The lyrics are: ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

Handwritten musical score for three staves. The first staff contains a treble clef and a key signature of one sharp (F#). The second staff contains a treble clef and a key signature of one sharp (F#). The third staff contains a bass clef and a key signature of one sharp (F#). The lyrics are: ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

Handwritten musical score for three staves. The first staff contains a treble clef and a key signature of one sharp (F#). The second staff contains a treble clef and a key signature of one sharp (F#). The third staff contains a bass clef and a key signature of one sharp (F#). The lyrics are: le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

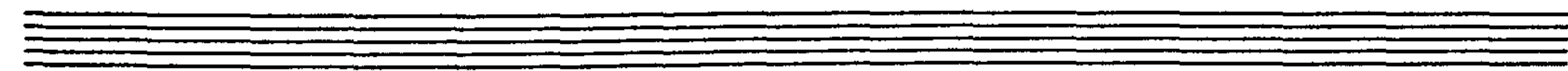
Example 5.12: Ortensio Polidori, 'Quis est hic' (1636)

Quis est hic, quis est hic et lau-da-bi-mus e-um, quis est

hic, quis est hic et lau-da-bi-mus e-um

fe-cit e-nim mi-ra-bi-li-a in vi-ta su-a, fe-cit

e-nim mi-ra-bi-li-a in vi-ta su-a. I-

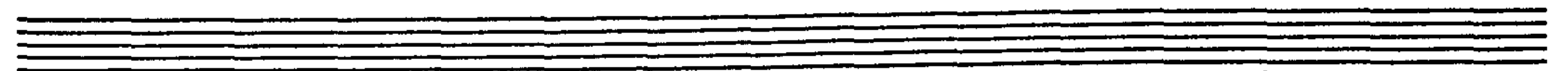


ste, i- ste est _____ San-ctus ^{N.} Fran-ci- scus qui

pro-ba- tus est in il- lo et _____ per- fe- ctus est: e- rit il- li

25 t. t. glo- ri- a, glo- ri- a ae- ter- na qui

30 po- tu- it, po- tu- it trans- gre- di et _____ non est _____ trans-



Handwritten musical score for a Latin hymn, featuring vocal and piano parts. The score is written on five systems, each with a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The lyrics are in Latin and are written below the vocal staff.

System 1: The vocal staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are "gres- sus fa- ce- re ma- la et non- fe-". A measure number "35" is written above the vocal staff.

System 2: The vocal staff continues with the lyrics "cit. I- de- o sta-bi-la-ta". A measure number "40" is written above the vocal staff.

System 3: The vocal staff continues with the lyrics "sunt bo- na il- li- us in do- mi- no et e- le-". A measure number "45" is written above the vocal staff.

System 4: The vocal staff continues with the lyrics "mo- si- na il- li- us e- na- ra- vit,". A measure number "45" is written above the vocal staff.

System 5: The vocal staff continues with the lyrics "cit. I- de- o sta-bi-la-ta". A measure number "40" is written above the vocal staff.

System 6: The vocal staff continues with the lyrics "sunt bo- na il- li- us in do- mi- no et e- le-". A measure number "45" is written above the vocal staff.

System 7: The vocal staff continues with the lyrics "mo- si- na il- li- us e- na- ra- vit,". A measure number "45" is written above the vocal staff.

Handwritten musical score for a Latin hymn, featuring vocal and piano parts. The score is written on ten staves, with the vocal line on the top staff of each system and the piano accompaniment on the bottom staff. The lyrics are in Latin and are written below the vocal line.

System 1:

Vocal: *e- na- ra- 50 vit om- nis ec- cle-si-a san-cto-*

Piano: (Accompaniment)

System 2:

Vocal: *rum, om- nis, om- nis ec- cle-si-a san-cto- rum. 55*

Piano: (Accompaniment)

System 3:

Vocal: *San-cte Fran- N. ci- : sce o-ra pro no- bis, o- ra pro no- 60*

Piano: (Accompaniment)

System 4:

Vocal: *bis, San-cte Fran- N. ci- sce o-ra pro no- bis, o- ra pro*

Piano: (Accompaniment)

65

no. bis, o-ra pro no- bis.

Example 5.13: Adriano Banchieri, 'Sancta Maria succurre miseris' (1610)

San-cta Ma-ri-a, suc-cur-re mi-se-ri-s, San-cta Ma-

San-cta Ma-ri-a, suc-cur-re mi-se-ri-s, San-cta Ma-

ri-a, suc-cur-re mi-se-ri-s, ju-va pusil-la-ni-mes, re-

ri-a, suc-cur-re mi-se-ri-s, ju-va pusil-la-ni-mes,

fo-ve, re-fo-ve, re-fo-ve fle-bi-les, re-

re-fo-ve, re-fo-ve, re-fo-ve fle-bi-les, re-fo-ve

fo-ve, re-fo-ve fle-bi-les, o-ra, o-ra pro po-pu-lo, o-

re-fo-ve fle-bi-les, o-ra, o-ra, pro po-pu-

483

25

ra pro po - pu - lo, in - ter - ve - ni in - ter - ve - ni pro cle -

lo, o - ra pro - pu - lo, in - ter - ve - ni, in - ter - ve - ni pro cle -

30

ro, in - ter - ve - ni pro cle - ro, in - ter - ce - de pro de - vo - to fe - mi - ne - o se -

ro, in - ter - ve - ni pro cle - ro, in - ter - ce - de pro de - vo - to fe - mi - ne - o se -

35

xu; sen - ti - ant om - nes tu - um ju - va - men qui - cum - que ce - le - brant

xu; sen - ti - ant om - nes tu - um ju - va - men qui - cum - que

40 45

tu - am san - ctam fe - sti - vi - ta - tem, qui - cum - que

ce - le - brant tu - am san - ctam fe - sti - vi - ta - tem, qui - cum - que ce - le - brant

484

50

ce-le-brant tu-am san-ctam fe-sti-vi-ta-tem, tu-am san-ctam fe

tu-am san-ctam fe-sti-vi-ta-tem tu-am

55

sti-vi-ta-tem, tu-am san-ctam fe-sti-vi-ta-tem.

san-ctam fe-sti-vi-ta-tem, tu-am san-ctam fe-sti-vi-ta-tem.

Example 5.14: Guglielmo Lipparino, 'Sancta Maria succurre miseris'
(1635)

Canto

Tenore

Basso

Basso Continuo

San- cta Ma- ri- a, suc- cur- re

Suc- cur- re mi- se- ris, suc- cur- re mi- se-

San- cta Ma-

The first system of the musical score is in 3/4 time, featuring four staves. The Canto part begins with a half note 'San-' followed by a quarter note 'cta' and a half note 'Ma-'. The Tenore part has a whole rest followed by a half note 'ri-' and a quarter note 'a,'. The Basso part has a whole rest followed by a half note 'suc-' and a quarter note 'cur-'. The Basso Continuo part has a whole note 're'.

4

mi- se- ris, suc- cur- re mi- se- ris, suc- cur- re mi- se- ris, San- cta

ris, San- cta Ma- ri- a, suc- cur- re mi- se- ris,

ri- a, suc- cur- re mi- se- ris, suc- cur- re

The second system continues the melody. The Canto part has a half note 'mi-' followed by a quarter note 'se-' and a half note 'ris,'. The Tenore part has a half note 'suc-' and a quarter note 'cur-'. The Basso part has a half note 're' and a quarter note 'mi-'. The Basso Continuo part has a half note 'se-' and a quarter note 'ris,'.

8

ri- a, suc- cur- re mi- se- ris, San- cta Ma- ri- a, San-

suc- cur- re mi- se- ris, San- cta Ma- ri- a, San-

mi- se- ris, suc- cur- re mi- se- ris, San- cta Ma- ri- a, San-

The third system continues the melody. The Canto part has a half note 'ri-' followed by a quarter note 'a,'. The Tenore part has a half note 'suc-' and a quarter note 'cur-'. The Basso part has a half note 're' and a quarter note 'mi-'. The Basso Continuo part has a half note 'se-' and a quarter note 'ris,'.

12

cta Ma-ri-a, iu-va, iu-va pu-sil-la-ni-mes, San-cta Ma-ri-a, iu-va, iu-va pu-sil-la-ni-mes, iu-va, iu-va pu-sil-

16

ri-a, iu-va, iu-va pu-sil-la-ni-mes, iu-va, iu-va pu-sil-la-ni-mes, San-cta Ma-ri-a, iu-va, iu-va pu-sil-la-ni-mes, San-cta Ma-ri-a

19

la-ni-mes, re-fo-ve fle-bi-les, San-cta Ma-ri-a, re-fo-ve fle-bi-les, o-ra, o-ra pro po-pu-lo, a, re-fo-ve fle-bi-les, o-ra, o-

23

ri- a, o- ra pro po- pu- lo, in- ter- ve- ni, in-
 in- ter- ve- ni, in- ter-
 ra pro po- pu- lo, San- cta Ma- ri- a, in- ter- ve- ni pro

27

ter- ve- ni pro cle- ro, in- ter- ce- de,
 ve- ni, in- ter- ve- ni pro cle- ro, San- cta Ma- ri- a,
 cle- ro, in- ter-

31

in- ter- ce- de, in- ter- ce- de pro de- vo- to fe- mi- ne- o se- xu,
 in- ter- ce- de, pro de- vo- to fe- mi- ne- o se- xu,
 ce- de, in- ter- ce- de pro de- vo- to fe- mi- ne- o se- xu, in- ter-

35

pro de- vo- to fe- mi- ne- o se- xu; sen- ti- ant tu- um iu- va- men qui-

pro de- vo- to fe- mi- ne- o se- xu;

ce- de pro de- vo- to fe- mi- ne- o se- xu; sen- ti-

39

cum-que ce- le- brant tu- am san- ctam com- me- mo- ra- ti- o- nem, tu- am

sen- ti- ant tu- um iu- va- men qui- cum-que ce- le- brant tu- am san- ctam com-

ant tu- um iu- va- men, tu- am san- ctam com- me- mo- ra- ti- o-

43

san- ctam com- me- mo- ra- ti- o- nem, tu- am san- ctam com-

me- mo- ra- ti- o- nem, tu- am san- ctam com-

nem, tu- am san- ctam com-

47

me-mo-ra-ti-o-nem, com-me-mo-ra-ti-o-nem. San-cta Ma-

me-mo-ra-ti-o-nem.

me-mo-ra-ti-o-nem.

52

r-a, suc-cur-re mi-se-ris, suc-cur-re mi-se-

Suc-cur-re mi-se-ris, San-cta Ma-ri-a

San-cta Ma-ri-a, suc-cur-re

56

ris, suc-cur-re mi-se-ris, suc-cur-re mi-se-ris.

suc-cur-re mi-se-ris, suc-cur-re mi-se-ris.

mi-se-ris, suc-cur-re mi-se-ris.

Example 5.15: Girolamo Frescobaldi, 'Recercar Decimo sopra la, fa, sol, la, re' (1615)



Example 5.16: Girolamo Frescobaldi, 'Recercar sesto sopra fa, fa, sol, la, fa' (1615)



Example 5.17: Claudio Monteverdi: Comparison of instrumental opening of the 'Sicut locutus' from the Magnificat with that of the 'Sonata sopra Sancta Maria' (1610)

Magnificat (Sicut locutus)

Cornetti

Violini

Trombone

Viola da braccio

Organo

Sonata sopra Sancta Maria

Cornetti

Violini

Tromboni,
Viole,
Organo

Critical Notes

Part	Bar	Symbol	Original
Lodovico Viadana, 1605 Litany of Loreto a8			
A2	45	1	Tone higher
A2	60	1	Minim rest
T1	62	1-6	Note values doubled

Cesario Gabuti/Vincenzo Pellegrini, 1623 Ambrosian Litany of the Saints a8

Blank space signifies no exactly corresponding petition phrases

Giovanni Battista Cesena, 1606 Litany of Loreto a8

BC	24	[6]	Extra (redundant) note - B flat
T1	86	2, 4	C sharps

Giovanni Francesco Anerio, 1611 Litany of Loreto a7

BC	34	1	4 3
BC	46	3	D

Egidio Trabattone, 1628 Ambrosian Litany of the Saints a5

The lost Canto 1 part has been reconstructed from the (partially texted) organ score.

Giovanni Legrenzi, 1662 Litany of Loreto a5

BC	60	4	G
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Sigismondo d'India, 'Sancta Maria, ora pro nobis' (1627)

The canon has been realised from the vocal and continuo basses (the only parts supplied)

Giovanni Battista Steffanini, 'Sancta Maria, ora pro nobis' (1618)

This piece has been transposed down a fifth as indicated by the combination of clefs used.

Ortensio Polidori, 'Quis est hic' (1636)

C	25	7	C
C	31	1	F flat

